

MODERN LANGUAGE NOTES.

Baltimore, June, 1894.

THE RELATION OF THE 'BLOOMS OF KING ALFRED' TO THE ANGLO-SAXON TRANSLATION OF BOETHIUS.

THE work known as 'The Blooms of King Alfred' is found in a single manuscript, Cott. Vitell. A xv. (Beowulf MS.), in the British Museum. A transcript of this, made by Junius, is preserved in the Bodleian Library at Oxford (MS. Junius 70).

The complete text has been printed twice; by Cockayne, in 'The Shrine,' London, 1864-1869, pp. 163-204; by W. Hulme in *Englische Studien*, xviii, pp. 332-356. The work is, for the most part, a translation of portions of Augustine's Soliloquies and Epistle 147, entitled 'De Videndo Deo.'

The work has been ascribed to Alfred by most modern authorities, mainly on the authority of the statement with which the manuscript abruptly closes. "Hær endiað þa cwidas þe ælfred kining alæs of þære bec þe we hatað on." *Englische Studien*, 18, 356, 17.

Thomas Wright ('Biographia Britannica Literaria, Anglo-Saxon Period,' London, 1842, p. 394.) puts it among Alfred's works, but notes that it is not mentioned by the "old writers." Lappenberg ('Geschichte von England,' Hamburg, 1843, i, p. 337) mentions it as among the translations ascribed to Alfred "mit mehr oder weniger Grund." Pauli, in his 'Life of Alfred' (Thorpe's Translation, p. 186), states as objections to Alfred's authorship: that the preface of the 'Blooms' differs from the prefaces of the King's known works, in that it does not show that the translator had in mind any definite aim in making his translation; that the work is not mentioned by any authority as among Alfred's works; that the work is written in impure Saxon, a fact not to be explained by assuming incorrect transcription of an early work.

Professor Wülker, in an article in Paul and Braune's *Beiträge*, iv (1877), pp. 101-131, "Über die angelsächsische Bearbeitung der

Soliloquien Augustin's," treats the work with especial reference to its sources and authorship. He finds in it, in addition to the translations of portions of the Soliloquies and the 'De Videndo Deo,' passages that are translations of extracts from Augustine's 'De Civitate Dei' and Gregory's *Moralia* and *Dialogues*, as well as many additions of original matter. In his discussion of the question of authorship the main points are: (1) The additions to the original are not such as a monk would write, but such as a man of high rank, if not a king, would be likely to make. (2) The vocabulary is like that of the works of Alfred. (3) The work resembles the King's translation of Boethius in its expressions for the principal ideas, the setting of the dialogue, and the formulæ for opening and closing the main divisions of the work. (4) The whole manner of treating the original Latin is like that of Alfred in his translations, especially in the 'Boethius.' (5) In answer to the objection that the work is not mentioned by the old authorities among the works of Alfred, he endeavours to prove that we have in it a portion of the King's *Encheiridion* or *Handbōc*, which is described by Asser, and referred to twice by William of Malmesbury.

The object of my article is to contribute to the settlement of the question of authorship by showing that the 'Blooms' and the 'Boethius' are the work of the same writer. The more general points of likeness between the two works have been noticed by Wülker and others; in fact, they could hardly escape the observation of any careful reader. I shall endeavour to show that the resemblance is much closer, and the relation of the works much more intimate than has hitherto been supposed. Part of the material here presented is from my thesis, 'The Blooms of King Alfred,' Johns Hopkins University, 1887 (not printed).

Before passing to the consideration of these closer resemblances, it will be well to speak of those points of general likeness that have been noticed already. The subjects treated in the two works are of the same general nature; the 'Blooms' treats of the knowledge

of God, the immortality of the soul, and the soul's condition in the future state; the 'Boethius' touches the questions of God's government of the universe, true happiness, the reward of the good and punishment of the wicked, fate and foreknowledge. Both of the Latin originals are in the form of dialogue. The translations are alike in their modification of the original form; both make the questions and answers shorter, introducing dialogue where the originals have continuous speech. In both translations the discussion is less philosophical than in the originals, and more in the tone and manner of Christian theology. Both works are free translations, and have many additions of original matter. In both works the translation is closest at the beginning, and the additions of original matter more numerous and extensive towards the end. In the 'Blooms' the dialogue is between *Gescēadwisness* and the writer; in the 'Boethius,' mainly between *Wisdōm* and the writer. The speeches of Augustine and Boethius are introduced by the form "Ðā cwæð ic," the

BL.

Nu ic gehire hwæt ðu woldest witan. Ac ic wolde witan ærest æt þe, etc. 349,36.

Genoh rihte þu hyt hæfst ongytan. Ac ic wolde þæt wit fengen eft þider wit ær wæron. 350,19.

Ful ri[t]hte þu me hæfst geandwyrd. Ac ic þe wolde acsian, etc. 340,8.

Wel þu me lerst. Ac ic gemun, etc. 342,10.

Gode þanc þæt þu hyt swa wel ongitst. Ac ic wolde witan, etc. 348,27.

See also: 339,8; 340,11; 340,35; 344,21; 348,32; 350,37; 353,22.

(2) Further, it is to be noted that both works use the same forms to express assent to a statement, and to acknowledge the force of a

BL.

Ic eom gefafa þæs þe þu me segst. 343, 15.

Genog soð þu sædest. 347, 37.

Soð ðu me sægest. 350, 14.

Genog sweotol hyt is. 353, 17.

See also; 348, 20; 351, 47.

speeches of *Gescēadwisness* by "Ðā cwæð hēo," and the speeches of *Wisdōm* by "Ðā cwæð hē." These are the points of general likeness hitherto noticed.

We pass now to the consideration of those passages that show a much closer resemblance and a more intimate relation between the two works.

I. Simple verbal correspondences.

(1) Here are first to be considered further points of likeness in the setting of the dialogue. A very common formula of transition from one question to another is the following: "You seem to understand this point well enough, but I would like to ask you, etc."; or, "You have explained this point clearly enough, but I would like to have you show me, etc." Examples of this follow.

In quoting I refer to Hulme's text of the 'Blooms,' *Englische Studien* xviii, pp. 332-356, to Fox's edition of the Anglo-Saxon 'Boethius,' to the Benedictine edition of Augustine's Works, and to the edition of Boethius in the Teubner Texts.

BOET.

Ic wat nu hwæt þu woldest witan. Ac me lyste bet þæt þu me sædest, etc. 142,12.

Swa hit is swa þu segst. Ac ic wolde þæt wit unc wendon sume hwile to þises folces spræce. 236,10.

Genog þu me hæfst gefrylsod þære tweonge mines modes. Ac ic ðe wolde giet ascien, etc. 248,24.

Swiþe ryht is þin lar. Ac ic wolde ðe nu myngian. 240,11.

þu eart gesæling þæt þu hit swa ongiten hæfst. Ac ic wolde þæt, etc. 126,19.

See also: 126,4; 140,20; 142,23; 160,7; 174,30; 198,3; 198,17; 216,9; 242,12.

reason, or the sufficiency of an argument. Examples:

BOET.

Ic eom genog wel gefafa ðæs þe þu sægst. 126, 26.

Genog riht ðu segst. 120, 18.

Genog soþ þæt is þæt þu segst. 182, 31.

Genog sweotol hit is. 136, 11.

See also; 178, 3; 182, 33; 198, 3;

(3) Closely related to the preceding are the forms used to express approval of the replies of Reason, and those used by Reason to express approval or disapproval of the perception

BL.

Genoh rihte þu hyt hæfst ongytan. 350,19.
Genoh wel ðu hyt ongitst. 337,39.

Genoh rihte þu hyt understentst. 340,37; 340,11.

Me ðincð nu þæt þu hæbbe genoh swetole gesæd etc. 353,9.

Me ðincð nu ðað þu hyt me hefdest genoh swætele gereahst. 352,40.

Ic wundrige hwi (MS. hwi) þu hæbbe swa ræðe forgitan þæt ðu nu lytle ær andætta were. 348,40.

(4) Then, again, in the Anglo-Saxon translations, Augustine and Boethius use expressions strikingly similar to tell their doubts

BL.

Gif þe be ængum þissa þinga awiht tweoge þonne secge þu me þæt. 349,20.

Ymbe hwæt twæost þu nu, hu nu ne were ðu ær geþafa þæt God were æce and ælmihtih. 350,26.

See also: 350,37.

Ac þreo þing me habbað swioðost gedrefed. 343,7.

Ac ic wolde witan swa be Gode on minre gesceawisnesse and on minum ingeþance þæt me nan þing gemyrran ne mahte (MS. matte). 338,8.

þu me behete þæt þu me woldest me geteacan þæt ic mihte God geseon, etc. 342,11.

Ac sege gyt hwæthwuga swetolor ymb þæt, þæt ic mage openlicor ongytan hwæthwugu be ðam wisdome. 347,2.

Ful gesceadlice ðu me andswarast and ful rihte. 344,33. Swiðe wundorlice and swiðe soðlice ðu lirst and swiðe wel þu me hæfst aretne and on godum tohopan gebrohtne. 342,31.

Na ne ondræde ic hi me nawit swiðe. 339,3.

and reasoning of Boethius or Augustine. In these cases, again, the forms used in the two works are very much alike. Examples:

BOET.

Genoh rihte ðu hit ongitst. 142,20; 178,25.
Genoh ryhte þu spyrast, swa hit is swa þu segst. 92,18.

Genog sweotole ðu hæfst me gesæd. 142,18.

Hu ne is þe nu genoh sweotole gesæd. 34,19.

Ic wundrige hwi þu hæbbe forgiten eall þæt þæt wit ær spræcon. 248,2.

and perplexities, to request fuller explanation, and to express satisfaction at the removal of difficulties. Examples:

BOET.

Ic nat ful geare ymbe hwæt þu gyt tweost; gesege me, nu þu cwist þæt þu naht ne tweoge þætte God þisse worulde rihtere sie. 12,12.

Sum tweo me hæfþ swiþe gedrefed. 244,14.

Ic hit wiste eac ær be sumum dæle, ac me hæfde þios unrotnes amerredne. 172,2.

Ðu me gehete nu lytle ær þæt þu hi woldest me getæcan. 126,9.

Ðeah ic his nu hwæt hweg ongite, ic wolde ðeah hit fullicor and openlicor of ðe ongitan. 120,8.

Ac ic wolde get þæt þu me hwæt hwegu openlicor gereahste be þære wisan, etc. 216,10; Ic wolde þæt ðu me sædest get sweotolor ymbe ða opre god, etc. 142,2.

Swiþe rihtlice and swiþe gesceadwislice þu hæfst me ofercumen and gefangen, þæt ic ne mæg no wiþcweþan. 134,27. Wel þu me hæfst aretne on ðam tweon and on þære gedrefednesse, etc. 246,11.

Ne ondræde ic hi me nauht nu. 76,19.

The extracts compared show very plainly the striking likeness of the works in respect to the setting of the dialogue and the conduct of the argumentation.

(5) Following are a few more instances of

BL.

Nis þæt nan wundor. 332,21; 334,36; 342,37; 343, 20.

Wel, la, God feder, wel. 336,30.

Æfter þæs lichoman gedale and þære sawle. 349,45; 350, 34; 353, 23; 353,42.

þa hwile þa he in þisse worlde byð. 342,30; þa hwile þe we on [on] þisse wurlde beoð. 349,5.

Ne truige ic na us swa wel, ne nawer neah. 352,6.

Do nu þa lufe ðriddan to eacan þam geleafan and þam tohopan. 341,10.

Gyf se[þam] hlaforð ðe hwilc spel segð. . . . Ðinc þe hweðer þe awuht æt his segene tweoge. . . . Ða cwæð ic. Nese, la, nese, nis nan to ðam ungelyfedlic spel, gyf he hyt segð, þæt ic hym ne gelife. 351,26.

II. We come now to the second general class of correspondences. This comprises those cases in which both the Anglo-Saxon passages compared are translations of the Latin.

In these cases it is particularly to be noted that the Anglo-Saxon gives a *free* translation

BL.

Be þinre hese seo sunne bringð leohtne dæg and se mona leoht on nyht. 335,16.

Sol exercet diem, luna temperat noctem. Sol. i, 4.

Hwæðer si þin ealde gytsung and seo gemæhð eallunga of ðinum mode astyfcod were and wyrtwalod þæt heo gyt growan myht. 344,22.

Aut nihil edomandum nobis remanere, aut nihil nos omnino profecisse, omniumque illorum quæ resecta credimus tabem manere. Sol i, 18.

BOET.

Nis þæt nan wundor. 110,9; 128,36; 186,27; 204,26; 214,8; 224,19; 225,21; 232,32; 234,23, & 28; 240,22.

Wel, la, men, wel. 144,23.

Wel, la, wisan men, wel. 238,28.

Æfter þæs lichoman gedale and þære sawle. 68,12.

Ða hwile ðe he on þisse worulde biþ. 122,16;

þæt ge don ne mægon, ne furþum nawer neah. 64,5.

Uton nu . . . geecan þone anweald and þæt geniht, don þær weorþscipe to and gereccan þonne þa þreo to anum. 120,27.

Gyf þu nu gesawe sumne swiþe wisne man, þe hæfde swiþe goda oferhyda. . . . hwæþer ðu woldest cwepan þæt he wære unwyrþe anwealdes, and weorþscipes. Ða andsworede Boetius and cwæþ, Nese, la, nese, gif ic hine swelcne gemete, ne cwæþe ic næfre þæt he sie unweorþe anwealdes and weorþscipes. 96,23.

of the Latin, and that, while the Anglo-Saxon passages compared show close resemblance, the Latin passages which they translate differ widely in expression; or, to state it in another way, Latin passages from the two works differing widely in expression are translated by nearly the same Anglo-Saxon.

BOET.

Swa eac sio sunne bringþ leohte dagas, and se mona liht on niht. 74,24.

Quod Phoebus roseum diem Curru provehit aureo, Ut quas duxerit Hesperos Phoebe noctibus imperet. ii, met. 8,5-8.

Hwæþer nu se anweald hæbbe þone þeaw þæt astificige unþeawas and awyrtwalige of ricra manna mode. 94,22.

Num vis ea est magistratibus, ut utentium mentibus virtutes inserant vitia depellant? iii, Prosa, 4,2-3.

Gif ðu ærest awyrtwalast of ðinum mode þa leasan gesælþa. 78,33.

Tu quoque falsa tuens bona prius. Incipe colla iugo retrahere. iii, met. 1,11-12.

BL.

þin ealde gytsung and seo gemæhð. 344,22.
For the Latin see the extract next preceding.

Se God sealde fridom manna sealum, *þæt* hy moston don swa good swa yfel swæðer hy woldon, and gehet (MS. gehec) good eadlean ðam wel dondum and yfel *þam* yfel dedum. 335,36.

Cujus legibus arbitrium animæ liberum est, bonisque præmia et malis poenæ, fixis per omnia necessitatibus distributæ sunt. Sol. i, 4.

þu us sealdest and gyt silst *þæt* angyt *þæt* we ofercumað *þone* dwolan (*þæt*) *þara* manna sawla næbben nan edlean æfter *þisse* worulde heora gearnunge swa godes swa yfeles swæðer hi her doð. 335,4.

Deus per quem improbamur eorum errorem, qui animarum merita nulla esse apud to putant. Sol i; 3.

Mid ðam gode ys gegyered se æwilm ælces godes. 335,38. No Latin. For ðam nanre sawle eagan ne beoð full hale ge hyre God myd to geseonne buton *þisum þriom. 341,11.*

Sine tribus istis igitur anima nulla sanatur, ut possit Deum suum videre. Sol i, 12.

Ac gehæl mine eahgan and untyn. . . . and adrif fram me dysig and ofermæto. 336,2.

Sana et aperi oculos meos Expelle a me insaniam. Sol. i, 5.

Gyf he ðonne unhale ægan æfð, *þonne* be-pearf he *þæt* hyne man lære *þæt* he lochige ærest on *þonne* woh, ðonne on gold and on seolfor; *þonne* he æaðe on *þæt* locian (mæg), on fyr, ær ðam he ongan *þa* sunnan locie. Siððam he *þonne* *þat* geleornod hæbbe, *þæt* is eagan nanwiht *þæt* fyr ne onscyniað, hawie *þonne* on steorran and on monan, ðonne oðre sunnan scynan, ær ðam he on hi selfe locige; and swa ylce be *þære* oðrere sunnan, *þe* we ær ymbe specon, *þæt* is wysdom. 346,35.

Primo enim quædam illis demonstranda sunt quæ non per se lucent, sed per lucem videri possint, ut vestis, aut paries, aut aliquid

BOET.

Hwæt ðu wast *þæt* me næfre seo gitsung and seo gemægþ ðisses eorðlican anwealdes for wel ne licode. 58,23.

Scis, inquam, ipsa minimum nobis ambitionem mortalium rerum fuisse dominatum. ii, Pr. 7,1-2.

Forþam he gesceop twa gesceadwisan gesceafta frio, englas and men, *þam* he geaf micle gife freodomes, *þæt* hi moston don swa god swa yfel swæþor swa hi woldon. 244,29.

Frustra enim bonis malisque præmia poenæ proponuntur quæ nullus meruit liber ac voluntarius motus animorum. v. Pr. 3,83-85.

Forþam *þa* godan næfre ne beoþ bedælde *para* edleana hiora godes, ne *þa* yfelan næfre *para* wita ðe hi gearniaþ. 188,3.

In quo perspicuum est numquam bonis præmia numquam sua sceleribus deesse supplicia. iv, Pr. 3,2-4.

þa godan habban god edlean hiora godes and ða yflan habban wite hiora yfles. 232,17. No Latin.

And openum eagam ures modes we moten geson ðone æþelan æwelm ealra goda, *þæt* eart ðu. Forgif us ðonne hale eagan ures modes *þæt* we hi *þonne* moton afæstnian on *þe*, and todrif *þone* mist ðe nu hangaþ beforan ures modes eagam. 132,29.

Da fontem lustrare boni, da luce reperta.

In te conspicuos animi defigere visus.

Dissice terrenæ nebulas. iii met. 9,23-25.

Hwæt *þu* wast *þæt* *þa* men *þe* habbaþ unhale eagan ne magon ful eaþe locian ongan *þa* sunnan ðonne hio beorhtost scinþ, ne furlum on fyre, ne on nan wuht beorhtes hi ne lyst locian, gif se æppel lef biþ; swa bioþ *þa* synnfullan mod ablend mid hiora yfelan willan, *þæt* hi ne magon gesion *þæt* liht *þære* beorhtan soþfæstnesse, *þæt* is se hehsta wisdom, ac him biþ swa *þæm* fuglum and *þæm* diorum, *þe* magon bet locian on niht ðonne on dæg; se dæg blent and ðiostraþ hiora eagan, and ðære nihte þiostro hi onlihtaþ. 204,26.

Nequeunt enim oculos tenebris assuetos ad

BL.

horum. Deinde quod non per se quidem, sed tamen per illam lucem pulchrius effulgeat, ut aurum, argentum, et similia, nec tamen ita radiatum ut oculos lædat. Tunc fortasse terrenus iste ignis modeste demonstrandus est, deinde sidera, deinde luna, deinde auroræ fulgor, et albescentis coeli nitro. In quibus . . . pro sua quisque valetudine assuescens, . . . solem videbit. Tale aliquid sapientiæ studiosissimis, nec acute, jam tamen videntibus, magistri optimi faciunt. Sol. i, 23.

These passages furnish the strongest kind of evidence that both translations are the work of one man. If such correspondences were found to exist between two *original* works, they might be explained on the ground that the author of one of the works had borrowed from the other, but in the case of two *translations* such an explanation is in a high degree unsatisfactory. Two translators rendering the same original literally might use the same forms of expression, but even this is not very probable; much less probable is it that two translators would use the same expression to render Latin passages differing widely in expression; and it is in the highest degree improbable, if not impossible, that a translator would borrow expressions from the translation of a different work by another man. On the other hand, a man making a free translation

BL.

Hu ne sint æalle halga bec ful neah full be undeadlycnesse þære sawle. 351,2.

For ðam þara bysena (MS. byra) ys ma on halgan bocum þonne efre ariman mage. 352,19.

Æfter þæs lichoman gedale and þære sawle. 349,45; 350,34; 353,23; 353,42.

þætte nefre nan man of ðisse carcerne þises andweardan lyfes swa gewislice witan ne myhte. 351,7.

And seo sawle of þære carcerne gæð þæs lichaman aletan byð (MS. byd). 354,39.

For ði me þincð swiðe dysi man þe wilnat þæt hine eallunga ongytan swelcne swilc he

BOET.

lucem perspicuæ veritatis adtollere similesque avibus sunt, quarum intuitum nox inluminat dies cæcat. iv, Pr. 4,89-92.

of two works similar in character would, in the second, very naturally make use of expressions that he had used in the first, whenever the thought of his second original might suggest them. Expressions that he had worked out *once* as satisfactory forms for rendering the thoughts of the original would inevitably come into his mind, whenever he met the same or similar thoughts in another work, upon whose translation he was working. These cases of striking likeness cannot be reasonably and satisfactorily accounted for unless we hold that both translations are the work of the same hand.

III. In the third class of correspondences we bring together passages of the 'Blooms' that are original additions, for comparison with passages of the 'Boethius' that are translations of the Latin.

BOET.

Hu ne wast ðu þætte ealle bec sint fulle þara bisna þara monna þe ær us wæran. 102,11.

Atqui plena est exemplorum vetustas. iii, Pr. 5,3.

Æfter þæs lichoman gedale and þære sawle. 68,12.

Quid, inquam, est quod ad hos de fama post resolutum morte suprema corpus attineat? ii, Pr. 7,75-76.

Sipþan heo ontiged biþ and of þam carcerne þæs lichoman onliesed biþ. 68,14.

Sin vero bene sibi mens conscia terreno carcere soluta cælum libera petit? ii, Pr. 7,79-80.

Swilc is se wisdom þæt hine ne mæg nan mon of þisse worulde ongitan swilcne swilc he

BL.

is þa hwile þe we on þysse worlde beoð. . . .
Ac ælc fagnað þæs þe læste he ongytan mæg
be hys andgytes mæðe. 342,23.

For ðam hy (i. e. æalle þa gesceaftas) sint
gebridloð mid ðam bridle, Godes bebodu.
335,35.

Se hæft gesceapena twa æca gesceafta, þæt
sint engelas and manna sauwela, þam he
s[c]ealde sumne dæl ecra gyfa. 348,47.

And hæfde twa gesceawissa and æca ges-
ceafta gesceapena, . . . þæt sint engelas
and manna saula, ðam he hæfð forgifen æca
gyfa; ða gyfa hi ne ðurfon næfre alætan. 350,27.

On þa ylcan wisan hweorfiad ealle gesceaft-
ta. Wrixleað sume þa on oððer wyssan, swa
þat þa ylcan eft ne cumað þær ðær hy er
weron, eallunga swa swa hy er wæron. Ac
cumað oðre for hy, swa swa leaf on treowum
and æppla; gears and wyrtan and treoweu
foraladiað and forseriað, and cumað oððer
grenu, wexeð and gearwað and ripað, for þat
hy eft onginnad searian; and swa eall nytenu
and fugelas, swelces ðe nu ys lang æall to
arimanne. 335,23.

Forði ic ne mæg na hu ælles gelyfan; for
þam he swa micla and swa manega (MS. mare-
ga) and swa wundorlice gesewena gesceafta
gesceapen hæfð, and þam æallum stiorð and
hi æalle gemetgað, and oððre hwile gegiereð
myd ðam winsumestum wlitum, oðre hwile
eft ongierið and geungewlitegað. He weal(t)
þara kynninga, ðe mæstne anweald hæbbað
þisse myddangeardes; ða beoð eallum man-
num gelice acende and æac oðrum mannum
gelice sweltað; þa læt ricsian þa hwile þe he
wyle. 350,41.

BOET.

is. Ac ælc winð be his andgites mæpe þæt he
hine wolde ongitan gif he mihte. 250,34.

Omne enim quod cognoscitur non secundum
sui vim sed secundum cognoscentium potius
comprehenditur facultatem. v, Pr. 4,71-74.

Ic wille nu mid giddum gecypan hu wundor-
lice Drihten welt eallra gesceafta mid ðam
bridlum his anwealdes. 88,2.

Quantas rerum flectat habenas Natura
potens, quibus immensum Legibus orbem
provida servet Stringatque ligans inresoluto
Singula nexu, placet arguto. Fidibus lentis
promere cantu. iii, met. 2,1-6.

Ac se anwealda hæfþ ealle his gesceafta swa
mid his bridle befangene. 74,5.

Hanc rerum seriem ligat Terras ac pelagus
regens Et cælo imperitans amor. Hic si frena
remiserit, etc. ii. met. 8,13-16.

See also, 174,18; 234,22.

Forþam he gesceop twa gesceadwisian ge-
sceafta frio, englas and men, þam he geaf
micle gife freodomes, þæt hi moston don swa
god swa yfel swæpor swa hi woldon. He
sælde swiþe fæste gife and swiþe fæste æ mid
þære gife ælcum menn of his ende. 244,29.

Frustra enim bonis malisque præmia poe-
næve proponuntur quæ nullus meruit liber ac
voluntarius motus animorum. v, Pr. 3,83-85.

Hu his gesceafta weaxaþ and eft waniaþ
ðonne ðæs tima cymþ, and of heora sæde
weorþaþ eft geedniwade swylce hi þonne
weordon to edsceafta. 150,12.

Jam vero quanta est naturæ diligentia, ut
cuncta semine multiplicato propagentur. iii,
Pr. ii, 65-66.

Ðu þe ealle þine gesceafta gesewenlice and
eac ungesewenlice wunderlice gesceope and
gesceadwislice heora weltst. 128,4.

O qui perpetua mundum ratione gubernas
Terrarum cælique sator qui tempus ab ævo
Ire jubes stabilisque manens das cuncta
moveri. iii, met. 9,1-3. See also, 72,28-30. No
Latin.

þær ricsaþ an cyning se hæfþ anweald eallra
ofra cyninga. 174,17.

Hic regum sceptrum dominus tenet. iv, met.
1,19.

BL.

Du wast æac genoh geare þæt he nane gesceafta ne forlet eallunga gewitan swa þæt hy to nawuihte weorðe, ne furðum þa ealra unweorðlicostan, ac he gewlitedað and gegerað æalle gesceafta and æft ungewlitedað and ungerað and æft edniowað. Swa wrixliað ealle ge nu þæt hy farað and instepe æft cumað, and weorðað eft to ðam ylcan wlite and to þære ylcan winsumnesse manna bear-num, þe wæron ær þam ðe Adam gesingode. 352,29.

þi ic ongyte þæt ðu lufast þone wisdom ofer æalle oðre þing; þæt me ðincð (MS. ðing) seo ðin hehste good and æac þin God: Ða cwæð ic, Soð ðu me sægest. Hwæt is se hehsta wysdom æalles buton þæt hehste good, oððe h[æ]wæt is þæt hehste good buton þæt ælc man on þisse wurld swa miclum lufað Goð swa he wisdom lufað? 350,12.

Hu ne habbe wyt nu genoh sweetole gereah þæt wisdom ys þæt hehste good. 345,17.

Ic wene þeah ðæt hi cumen on swiðe manige wegas and þeah cumað æalle to anum hlaforde. . . . Swa hit bið æac be þam wisdom. 346,13-21.

In these passages we have more evidence for the belief that the same writer made both translations. Such evidence taken alone would not prove this conclusively, for it might be objected that the writer of the 'Blooms' was familiar with the Anglo-Saxon 'Boethius' and borrowed from it. This evidence, however, very strongly confirms that previously considered, which, as I have shown, cannot be weakened by such an objection.

The translator of Augustine has added to his original many thoughts and expressions from the Anglo-Saxon 'Boethius,' in places

BOET.

And gemetgaþ þa feower gesceafta, þæt is wæter and eorþe and fyr and lyft, ða he þwaraþ and gewlitedaþ, hwilum eft unwlitedaþ and on oþrum hiwe gebrengþ and eft geedniwaþ; and tydreþ ælc tudor, and hit eft gehyt and gehelt ðonne hit forealdod bið and forsearod, and eft geeowþ and geedniwaþ þonne þonne he wile. 224,8.

Elementa in se invicem temperat et alterna commutatione transformat; eadem nascentia occidentiaque omnia per similes fetuum seminumque renovat progressus. iv, Pr. 6,78-81. See also, 128,4-132,38.

Hu ne wast ðu nu þæt eall moncyn is anmodlice geþafa þæt God is fruma ealra goda and wealdend ealra gesceafta; he is þæt hehste god. 134,32.

Deum rerum omnium principem bonum esse communis humanorum conceptio probat animorum. iii, Pr. 10,22-24.

Se ilca God is, swa swa we ær sædon, þæt hehste god and ða selestan gesælþa.

Confitendum est summum deum summi perfectique boni esse plenissimum: sed perfectum bonum veram esse beatitudinem constituimus: veram igitur beatitudinem in summo deo sitam esse necesse est. iii, Pr. 10,32-36.

See also, 136,5.

And þeah willniað ealle þurh mistlice paþas cuman to anum ende, þæt is, þæt hi wilniap þurh ungelice earnunga cuman to anre ead-ignesse, þæt is þonne God. 80,7.

Diverso quidem calle procedit, sed ad unum tamen beatitudinis finem nititur pervenire. iii, Pr. 2,3-5.

where they could be introduced effectively, and, while not slavishly following that work, has so kept the style of it, that it is reasonable to hold that he has borrowed from his own translation. The amount of this borrowing is large enough to warrant the statement that some of the 'Blooms' were gathered from the Anglo-Saxon 'Boethius.'

IV. Cases of correspondence in which the passage from the 'Blooms' translates Latin, while the passage from the 'Boethius' is an addition to the original. I have found only one such case, but it is an interesting one.

BL.

Ðu hæst me forlætan þa unrotnesse ðy læst ic awðer oððe on mode oððe on lichaman þy mettrumra si, and ic ne ongyte nane trimðe ne on mode ne on lichaman, ac æom ful nah ormod (MS. on mod). 347,47.

Aut valetudinem corporis considerare me jubes, cum ego ipse tabe confectus sim? Sol i, 26.

It will be noticed that there is nothing in the Latin of the Soliloquies to suggest *unrotnesse* and *ful nah ormod*, while the whole passage from the 'Boethius' is an addition. The likeness of expression is not such as to indicate borrowing, but such as is reasonably explained on the supposition that the same man wrote both passages. The evidence here, however, is not very strong.

It should be noted in passing that while we

BL.

Ne ealle þa þe on heofenum beoð nabbað gelic wuldor, ac ælc hefð be his gearnunge swa wite swa wuldor swæðer he on byð. 354,6.

Engelum he gef be heora andefne, and manna saulum he gyfð, ælcra be hyre andefne, swilca gyfa. 349,2.

There are several nautical similes in the works; all of those in the 'Blooms' and one of those in the 'Boethius' are additions. The

BL.

Swa rihte swa swa scipes ancer-streng byð aþenæd on gerihte fram þam scype to þam ancre swa se ancer byð gefastnoð on ðære eorðan; þeah þæt scyp si ute on ðære sæ on þam yðum, hyt byð gesund untoslegen, gyf se streng aþolað, for ðam his byð se oðer ende fast on þære eorðan and se oðer on ðam scype. 339,24. No Latin.

See also, 339,33; 341,22; 341,36.

Swa swa scypes hlaford (MS. ho feut) þonne þæt scyp ungetæslicost on ancre rit seo sæ hreohost byð, ðonne wot he gewiss smelte wedere towæard. 341,39. No Latin.

BOET.

Ac ic eom nu get on micle maran gedrefednesse geunrotsod, fulneah oþ ormodnesse. 246,13.

have a considerable number of cases in which an original passage from the 'Blooms' corresponds to a translation-passage from the 'Boethius,' we have but a single case in which a translation-passage of the 'Blooms' corresponds to an original passage of the 'Boethius.'

V. There are a few cases in which the Anglo-Saxon of each of the corresponding passages is an original addition.

BOET.

Hwæt þu Drihten forgeafe þam sawlum eard on hiofonum and him þær gifst weorþlice gifa, ælcere be hire gearnunge, and gedest þæt he scinaþ swiþe beorhte, and ðeah swiþe mistlice birhtu, sume beorhtor, sume unbyrhtor, swa swa steorran, ælc be his gearnunga. 132,18.

original one in the 'Boethius' is much more elaborate than those translated from the Latin, and very much like those in the 'Blooms.'

BOET.

Ne eart þu no eallunga to nauhte gedon, swa swa þu wenst; nis þe nu git nan unabereadlic broc getenge, forþam þe þin ancor is git on eorþan fæst, ðæt sint ða ealdormen, ðe we ær ymbe spræcon. 30,3.

Nondum est ad unum omnes exosa fortuna nec tibi nimium valida tempestas incubuit, quando tenaces hærent ancoræ quæ nec præsentis solamen nec futuri spem temporis abesse patiantur. ii, Pr. 4,28-31.

Swa swa god scipstýra ongit micelne windhreoþe ær ær hit weorþe, and hæst fealdan þæt segl and eac hwilum lecgan þone mæst and lætan þa betinge; gif he ær þweores windes bætte wærnað he hine wiþ þæt weder. 250,13. No Latin.

Hwæt þu watst gif ðu þines scipes segl ongean ðone wind tobrædst þæt þu þonne lætst eal eower færeld to þæs windes dome. 18,31.

Si ventis vela committeres, non quo voluntas peteret, sed quo flatus impellerent, promoveres. ii, Pr. 1,52-53.

VI. The points of general resemblance, to which Wülker and others have called attention I have already mentioned. I wish now to call attention to the fact that the two works have certain *favorite* themes in common. God's government of the universe, particularly as it is manifested in restraining and directing all created things in their courses and cycles of development, is a favorite theme with Boethius, and evidently had great attraction for his translator, as we find the passages that treat it freely and effectively rendered by him, and sometimes expanded by original additions. See Fox's 'Boet.' 74,5; 88,2; 128,4; 150,12; 156,37; 174,18; 224,8; 234,22; 232,27. In the Soliloquies this theme is not a prominent one, but we see very plainly that it was a favorite one with the Anglo-Saxon translator; he has introduced it frequently and elaborated it with a fondness that is unmistakable. See 335, 16; 335,23; 335,35; 350,41; 352,29. The subject of future reward and punishment is made prominent in both translations, and emphasis is given to the idea that all will not receive like reward or punishment, but that these will be proportioned according to merit. See 'Boet.' 132,18; 188,3; 202,21; 232,17. 'Bl.' 335,4; 349,2; 354,6. Both translators are fond of the thought that God created two intelligent beings, men and angels, and endowed them with everlasting gifts. See 'Boet.' 242,23; 244, 29; 256,19. 'Bl.' 348,47; 350,27; 349,2.

Recapitulation:—(1) There are striking resemblances between the 'Blooms' and the 'Boethius' in the setting of the dialogue, and in all things pertaining to the conduct of the discussion. (2) There are cases of close correspondence between Anglo-Saxon passages that translate Latin expressions widely different from each other. (3) There are original passages of the 'Blooms' closely resembling translation-passages of the 'Boethius.' (4) There is noticed one case of correspondence between a translation-passage of the 'Blooms' and an original passage of the 'Boethius.' (5) Passages that are original in both works correspond. (6) Both works dwell upon and enlarge the same themes.

In all cases of this nature, where it is sought to prove common authorship by correspondence of thought and expression, the evidence

must be cumulative. The strength of the argument does not lie in any one, or two, or more points, but in all points taken together. So in the case of the two works under discussion, the strongest argument for common authorship lies in the number and extent of the correspondences, rather than in those particular considerations that have been urged in each category. The amount of material here brought together is, I believe, abundantly sufficient to convince one who carefully examines it that the two translations are the work of the same hand. In such a consideration it should be kept in mind that the 'Blooms' is much shorter than the 'Boethius,' that it is composed of translations of passages from at least five different Latin works, and that it contains long additions of original matter.

It is not my purpose to consider the question of Alfred's authorship of either of these works. The solution of that question is, however, somewhat simplified if we have established the point of their common authorship. All the evidence that has been produced to prove the King to be the translator of 'Boethius' becomes evidence that he is the author of the 'Blooms,' and, on the other hand, all the evidence that goes to show that he is author of the 'Blooms' has weight to prove that he made the translation of the 'De Consolatione Philosophiæ.'

One point of chronology is, I think, established by this investigation. I have already called attention to the fact that we have *many* original passages of the 'Blooms' corresponding to translation-passages of the 'Boethius,' but only *one* case in which a translation-passage of the 'Blooms' corresponds to an original passage of the 'Boethius.' These passages show very plainly, as I have already stated, that the author of the 'Blooms' has taken many thoughts and expressions from the 'Boethius,' hence the 'Blooms' must have been written later than the 'Boethius.' Wülker puts it later than the 'Boethius' for other reasons (see 'Grundriss,' p. 419 f.).

I have not yet made a careful comparison of these works with the other Alfredian translations, but I have noticed two interesting cases of correspondence with the 'Pastoral Care.'

BL. and BOET.

Se ðe hyne [wisdom] myð hys modes ægum geseon wele, he sceal of swiðe lytlum hyt ongyunnan and þonne lytlum and lytlum stigan near and near stæpmelum, swilce he on sume hlædre stige and wylle weorðan uppe on sumu sæ cliffe. Bl. 346,41.

Du hæst me forlætan þa unrotnesse and ic ne ongyte nane trimðe ac æom fol nah ormod (MS. on mod). Bl. 317,47.

Ac ic eom nu get on micle maran gedrefednesse geunrotsod, fulneah oþ ormodnesse. 246,13, Boet.

Further investigation in this direction will, no doubt, throw further light upon the author-
University of Wisconsin.

RUDOLF HILDEBRAND.¹

WHILE it is an old and beautiful custom to adorn with a wreath, on the commemoration of their birthday, the tombs of those whom in their lifetime we loved or esteemed, it is an equally ancient usage among Germans to remember the living who are dear to us with an 'Angebinde' on the day of their birth. Professor Hildebrand, whose birthday we celebrate to-day, has shown us in his masterly way how the birth-day present—such is now the meaning of 'Angebinde'—originally was accompanied by a band, a 'Band' which was covered with appropriate verses or paintings. This band was intended to be a symbol of the spiritual bonds that were to be united anew on the birthday between the one who gave the band and its recipient. I should be more than satisfied could the few remarks which I intend to make here serve as a modest 'Angebinde' in the old sense, as a sign not only of the personal relations that bind me to my old teacher and friend, but also of the bonds of reverence and gratitude which unite the study of German at this University, and in our country in general, with the master of German philology.

For I consider him the greatest of the living

¹ Read before the Philological Association of Stanford University, at the joint celebration of the centennial of the birthday of Friedrich Diez, and of the seventieth birthday of Rudolf Hildebrand.

PASTORAL CARE.

Nu ic wilnige ðætte ðeos spræc stigge on ðæt ingeðonc ðæs leorneres, swæ swæ on sume hlædre, stæpmælum near and near, oððæt hio fæstlice gestonde on ðæm solore ðæs modes ðe hi leornige. Sweet's ed. 23,16.

Ðonne he hiene on unrotnesse oððe on ormodnesse gebringð. 166,11.

ship and chronology of these translations.
FRANK G. HUBBARD.

German philologists, and it is with a feeling of hesitation that I attempt here to sketch a picture of the scholar, the teacher and the German patriot. When several years ago Müllenhoff died, then Scherer and Zarncke, it was comparatively easy to assign to each one of these great representatives of German philology his proper place in the history of our science. Each one of these scholars was more or less identified with the development of one branch or another of German philology. In Müllenhoff we saw the great founder of the science of German antiquities, the strict follower of Lachmann, uniting the accurate method of the Lachmann school with the powerful gift of scientific combination and imagination. In Scherer we lamented the young, many-sided scholar who had successfully applied the methods of natural science to linguistic and literary research, while in Zarncke we lost the model of minute accuracy in literary investigations, the great editor and interpreter of the 'Nibelungenlied' and the 'Narrenschiff,' and the excellent, painstaking teacher. It is not so easy to describe, in like manner, with a few words, Hildebrand's scientific work. He has never had the ambition of surprising the world with new, startling hypotheses or of posing as a reformer of his science. Nor has he become the head of a so-called 'school' who made his pupils, as, for instance,

Scherer did, the blind followers of his methods. With a modesty and a disinterested faithfulness which scarcely find their equal in science, he has devoted his entire life to the continuation of the unfinished work of two other scholars. To be sure, it was no small honor to be designated by men like the Grimms as one of the continuators of what they considered the crowning work of their life. But the honor of such successorship at the same time implied the heroism of self-denial; not only by the fact that Hildebrand could hope to complete this gigantic work only partially, but also by the still more important fact that the very nature of the work excluded Hildebrand's activity in other branches of his science, in branches where his fellow-workers in German philology gained the reward of fame and position.

Wilhelm Scherer, in speaking of Grimm's dictionary, remarks that the form of a dictionary cannot be strictly scientific, inasmuch as science necessarily requires a system with logically arranged parts and divisions. Such systematic arrangement is excluded from the dictionary in which the divisions are given by the alphabetical order of words. How often have I wished we had a history of the German language, a history of German literature, a life of Goethe and many other works from a master like Hildebrand! And when I once told him this, he replied with a resignation that disclosed to me the tragic element in a lexicographer's life: "Mein Bestes liegt im Wörterbuch vergraben."

But within the limits prescribed by the form of the dictionary, Hildebrand has developed a masterly skill as no other lexicographer, in my opinion, has ever shown. It is conceded among all who are able to judge of the facts, that the articles from Hildebrand's pen far surpass not only those of the other editors, but also those of the Grimm brothers. What is it that constitutes their superiority? Not the vastness of their author's learning which comprises all the ancient and modern European languages as well as the oriental tongues, for such learning may be acquired by mere diligence; nor is it the opening of new sources which were not accessible to the Grimms and others. Hildebrand gives us the best answer

to my question in his excellent inaugural address which he delivered on entering his professorship at the University of Leipzig in 1869, and from which I shall have to quote more.²

"Unser Wörterbuch," he says, "wird von selbst zugleich zu einem Buch deutscher Geschichte, denn mit und in den Wörtern zieht zugleich das Leben der Nation, das innere und äussere an uns vorüber wie in herausgeschnittenen Bildern; ich meine das bleibende Leben, das allem politischen Geschehen und Thun als Untergrund, als Boden, oft auch als Erklärung dient. Das Wörterbuch arbeitet zugleich, es mag wollen oder nicht, an einer wichtigen Ergänzung, ich möchte sagen Unterbauung der politischen Geschichte, an einer deutschen, in gewissem Sinne europäischen Kulturgeschichte, die die Königin der Wissenschaften zu werden sich anschickt."

It is, therefore, not an accumulation of passages showing the various usages of a word to which Hildebrand aspires, but the entire history of the meaning of a word as far as it represents a part of the history of civilization; and a history of the entire life of the nation, a history of civilization in its broadest and deepest meaning, is the final aim of Grimm's dictionary, according to Hildebrand. To illustrate this, I should have to show here by the example of one or more words from the dictionary how Hildebrand has succeeded in unrolling before our eyes picture after picture of the history of national life in all its branches. I prefer, however, to ask the question: How does language reflect such a picture of the history of civilization? The answer to this question will not only reveal to us Hildebrand's conception of language, but it may also lead us to the secret of his method, and show us the divining rod with which he discovers the hidden treasures of language. Again, I quote his own words in an essay called 'Die Stilübung als Kunstarbeit,'³—he says:

"Die Sprachforschung war auf der letzten Stufe ihrer Entwicklung von dem Gedanken geleitet, dass man die Sprache zu begreifen habe als ein Erzeugniss von Naturgesetzen, also ein *Naturwerk*. Physiologie war das Stichwort, das seinen Zauber übte. Dass

² Cf. 'Gesammelte Aufsätze und Vorträge von Rudolf Hildebrand,' Leipzig, 1890, a book which should be in the hands of every philologist and teacher of modern languages.

³ Cf. 'Vorträge und Aufsätze,' p. 127.

man damit aber allgemach in die Uebertreibung hineingerathen ist, kommt auch den zunächst Betheiligten nun immer mehr zur Erkenntniss und die Psychologie tritt ergänzend neben die Physiologie. Beiden Richtungen aber, die ihre höhere Einheit suchen, wird ihr Recht und ihre Einheit gegeben durch die Betrachtung und die Erforschung der Sprache als *Kunstwerk*. Wie beim Schaffen des Künstlers Geist und Natur zusammen arbeiten als ungetrenntes Eins in seinen wahrhaft schöpferischen Stunden, so ist dies wesentliche des Kunstschaffens auch bei der Sprache zu erkennen, wenn man sie sich werdend oder vom Sprachgeist geschaffen denkt, d. h. jenes wunderbare Schweben zwischen Unbewusstsein und Bewusstsein, zwischen dem Werden wie im Pflanzenreiche und dem Machen mit Wissen und Willen, so dass das Sprachgebilde im Grossen wie im Kleinen fortwährend schwankt zwischen der Erscheinung eines Baumes und eines Gebäudes, in Wahrheit aber ein drittes über und zwischen beiden darstellt, das eben das rein Kunstmässige ist, d. h. von allem Menschlichen so zu sagen das Menschlichste, und das ist doch im höchsten Sinn die Sprache wie die Kunst eben auch."

In these words we may notice the difference between Jacob Grimm's conception of language and that of Hildebrand. It is a fact generally known how Jacob Grimm applied to the study of language and grammar the Romantic conception of 'Volkspoesie' as an unconscious, plantlike growth, and how, during the whole of his life, he felt himself attracted especially by linguistic and literary phenomena and by periods which bore the stamp of such original poetry. No doubt, he was thus enabled to unveil before our eyes the magnificent beauty of the oldest period of Germanic life; there are, however, phenomena in the history of language and literature which can only be explained by logical and psychological considerations and, being an enemy of philosophical speculations in general, Grimm fails to explain such phenomena. This is the point whence the subsequent efforts to go beyond Grimm have started, from the efforts of Scherer down to the attempt of Paul in his 'Principien der Sprachgeschichte'; and here is also the point where Hildebrand improved the method of Grimm, by paying greater attention to the conscious, the psychological element in linguistic development. This conscious element in language reveals itself, according to Hildebrand, chiefly in our 'Sprach-

bewusstsein' or 'Sprachgefühl.' Thus, he says in the Inaugural Address:

"Es ist noch nicht lange her, dass man bei der Sprachforschung vom Sprachbewusstsein oder Sprachgefühl redet . . . es macht sich aber immer wichtiger als eigentlicher Träger und Quell des Sprachlebens: ich glaube der Begriff hat eine bedeutende wissenschaftliche Zukunft. . . Unser Wörterbuch ist nun von selbst zugleich das natürliche Werkzeug . . . zur Belehrung über die Entwicklung und Umwandlung, die Geschichte des Sprachbewusstseins, die den Kern des ganzen Sprachlebens darstellt."

In the application of these principles to the history of the German language, as we have it before us in Hildebrand's articles, and to the masterly skill in handling these principles, is due the superiority of Hildebrand's work over that of other lexicographers. With Grimm's love for the unconscious poetic growth in language, 'das Volksthümliche,' he unites a remarkable talent for deciphering and describing the conscious manifestations of the 'Sprachgefühl,' and thus he is able to lay before us, under the word *Genie*, for instance, not only the history of the form of this word, but also a complete history of the whole 'Geniemovement' as it is contained in the use of this word by the principal writers. For he does not quote every writer who ever employed this word, but only those in whom the 'Sprachgefühl' reveals itself with original and creative power.

I scarcely need to add here that in recording the manifestations of the 'Sprachgefühl' which, in language, creates a work of art as well as a picture of the nation's life, Hildebrand is guided by the idea of historic development which dates back to Winckelmann and Herder, and which found its greatest representatives in the Grimm brothers. It is obvious from my previous remarks that Hildebrand, who is able to resuscitate the bygone periods of national life with even greater faithfulness and completeness than the Grimms, should also have improved the historical method.

But Hildebrand is not only a great scholar, he is also a great teacher. He always maintained that the results of scientific investigation are not to be stored away for the use or the enjoyment of a few select, but that they

should be made available for the education of the whole nation. I believe that I am speaking in the name of many hundreds of his pupils when I say that few academic teachers have made such an impression on their hearers as this man has. To be sure, they were sadly disappointed who came to his lectures in order to fill their note books after the model of the student in Faust:

"Denn was man schwarz auf weiss besitzt
Kann man getrost nach Hause tragen."

In vain they would look to find material for cramming or well-systematized rules and precepts from this arch-enemy of cramming and dull reasoning; but those who came with a desire to follow this master, who were able to feel and think with him—these were touched to the very depth of their nature. I have said before that Hildebrand has not become the founder of a 'school'; for the simple reason that every member of such a school would have to be a Hildebrand himself. It is always the technicality of method, the mannerism of a master that is perpetuated in a school. We can speak of Schiller's school in the drama, or of Heine's school in lyrics, but not of Goethe's school. Thus we have a Lachmann-school and a Scherer-school, but not a school of Grimm and Hildebrand.

As an interpreter of works of poetry, Hildebrand has probably no equal in Germany. I believe that in this respect he learned very much from his great teacher Haupt, who, in his interpretations, as we are told, was also guided by the most refined feeling for artistic beauty, an inheritance from the period of Goethe and Schiller. But Hildebrand excels the great interpreters of previous generations by the faculty which enables him to penetrate into the very secrets of the 'Sprachgeist.' To listen, for instance, to Hildebrand's interpretation of Goethe's poems means the reproduction of the poet's creative mood, means to follow the poet into the very sanctuary of his inner life, means to live over in ourselves the entire development of this poetic genius. More than once, when attending his lectures, I felt awe-struck by his power of 'Nachempfindung' which threw its searchlight into the darkest abysses of the poet's

soul. No doubt, this power of 'Nachempfindung' is with him an original gift akin to the creative feeling of the poet, but how carefully has Hildebrand trained and developed this original gift by the study of Goethe and Schiller and especially of Herder, the greatest master of reproductive sentiment—if I may thus translate 'Nachempfindung.'

Unlike so many university professors in Germany who are also good teachers, Hildebrand has always taken a deep and active interest in educational matters. Naturally, it is instruction in the German language and literature to which he devotes his chief attention. Thus he wrote his famous book 'Vom deutschen Sprachunterricht und von deutscher Erziehung und Bildung überhaupt' (3d edition, 1890) and thus he became one of the founders of the excellent *Zeitschrift für den deutschen Unterricht*. Both of these publications, and especially the first book, I cannot recommend too heartily not only to the teacher of German, but to every teacher of languages; for every reader will acknowledge at once that here a master is giving us advice such as can only result from a lifelong experience as a teacher.

Hildebrand's ideas concerning the final aim of the instruction in the German language and literature are in close harmony with his conceptions of language in general and with his entire scientific method; in fact, they are but the application of these to practical teaching. The great admirer and pupil of our last classical period loves to quote the famous words of Schiller:

"Die Sprache ist der Spiegel einer Nation; wenn wir in diesen Spiegel schauen, so kommt uns ein grosses treffliches Bild von uns selbst daraus entgegen."

These words, being the motto, as it were, of Hildebrand's scientific work, will also most excellently define the final aim of all instruction in the German language and literature as Hildebrand understands it. Thus he says, in the opening essay of the *Zeitschrift für den deutschen Unterricht*:

"Denn wenn man nach der Aufgabe fragt, die nun dem deutschen Unterricht zufällt, so lässt sie sich fassen in Schiller's Bilde, dass wirs mit ihm dahin bringen möchten, dass

4 Vorträge und Aufsätze, p. 141.

jener Spiegel der Nation in jedem gebildeten Deutschen sich wiederholend darstelle."

And explaining these words he continues:

"Mit der Sprache ist aber auch der ganze Inhalt von Geist und Gemüth gegeben, soweit er in Worten zur Erscheinung und Gestaltung kommt, beim Einzelnen wie bei der Nation, und Schiller hat bei jener Aeusserung über die Sprache diesen Inhalt gewiss mit gemeint, gewiss auch in der Höhe der Entwicklung, wie sie durch ihn und seine Mitarbeiter in der Führung der deutschen Geistesbewegung eben erreicht wurde als beste Gabe für die Deutschen des 19. Jahrhunderts, für uns. Diese Gabe aber, zuerst nur einer kleinen Gemeinde zugänglich, soll nun Gemeingut der Nation werden. Dass aber jene Gedankenwelt (of the poets and thinkers) soweit sie wirklich den Fortschritt des Menschlichen darstellt, in rechter Weise wirkliches Gemeingut werde—das fällt als höchste Aufgabe dem deutschen Unterricht zu."

I need not point out in detail how these words coincide with those quoted above, in which he describes his work as a lexicographer, and in which we found his ideas concerning the German language. You will have noticed, however, from all of Hildebrand's words thus far quoted that there is to be found in our scholar, beside his deep love for science and beside his enthusiasm as a teacher, another motive—the motive of a strong German patriot. Patriotism may be called the father of German philology. It was in the time of the greatest humiliation of the German people when the best minds of the nation turned to German antiquity for comfort and strength; it was then that men like the Grimms, Uhland, Lachmann, and many others, consecrated their lives to the investigation of German antiquity in order to awaken and strengthen the national consciousness; and the restoration of the German nation is in no small measure due to German philology. Now that this restoration is perfected, at least politically, other tasks are awaiting our science outside of its immediate purpose as a science.

"So ist denn die deutsche Philologie," says Hildebrand at the close of his inaugural address, "im engeren Sinne nicht bloss eine Wissenschaft, sie ist zugleich eine Arbeiterin für das Heil der Nation, wie freilich jede Wissenschaft im höheren Sinne; aber die deutsche Philologie ist das näher und unmittelbarer als jede andere."

It is to be said in Hildebrand's praise that he, deeper and more comprehensive than others, has given expression to this new patriotic task of German philology as it is modified by the changes of time and circumstances, and that he sees this new task in the realization of the modern ideal of humanity as it is represented in the works of the German thinkers and poets of the last century. This ideal is, however, not the exclusive possession of the Germans, it is, like the Greek ideal, an inheritance left for the whole human race. An especial claim on it have the nations of Germanic origin, the renaissance of whose antiquity, like that of the Anglo-Saxons, is also due to German philology. I believe, therefore, that I am not assuming too much when I propose that you of Anglo-Saxon origin to-day unite with me in extending to this great scholar, this great teacher, and this great, broad-minded Germanic patriot an 'Angenbinde' of reverence and gratitude.

JULIUS GOEBEL.

Leland Stanford Jr. University.

THE ANGLO-SAXON POEM

'GENESIS,' ll. 2906-7.

THE discussion of the textual difficulties of 'Genesis,' ll. 2906-7, has been reopened recently by Professor Hempl in the *Academy* for April 21, and continued by Mr. Bradley in the *Academy* for April 28.

In the third edition of my 'Anglo-Saxon Reader' I have recorded a reading proposed by Holthausen (*Literaturblatt* for August, 1892), *mæg his dēorne*, leaving the preceding half-line with the comment which favors the view of Bouterwek.

Hempl and Bradley differ widely in doctrine of emendation, but their suggestions are to me equally unsatisfactory. Körner's proposed reading, *fýre sellan mæges drēor*, has always appeared to me to face in the right direction because of the parallel passage in 'Exodus,' its metrical defect being easily obviated by supplying *his*. But the violence of change involved in the substitution of *sellan* for *sencan* is, of course, sufficient to cause one to "stand in pause." On the other hand, it is just this impossible *sellan* that contains,

as it appears to me, the true hint of the way out of the difficulty, for it suggests that the required word should, on the side of meaning, be somewhat close to *sellan*, while on the side of form there should be equally close agreement with *scencan*. As satisfying both these requirements, I therefore propose the substitution of the verb *scencan*. The collocation *lege* (instr.) *biscencte* (pp.) of 'Gūðlāc,' l. 596, gives significant support to this reading, and is thereby in turn set free from Grein's query. But, what is better, *scencan* requires no further change whatever in the transmitted text. The restored reading is, therefore,

*fýre scencan
māges drēore.*

Baldly translated, 'to give drink to the fire with (by means of) kin's blood.'

The construction of *fýre* in the (personal) dative, is in accord with Bede v, 4 (Miller's ed. p. 396, l. 9): "and in eode and ðæm biscepe bær drincan and us eallum pegnode and scencte, oð þæt ða gereorde gefylled wæs" (cf. also, 'Gūðlāc,' ll. 956f., "and heo Adame hyre swæsum were siððan scencte bittor bædeweg").

As to the construction of *drēore*, it may be said that the usage of *scencan* requires the 'accusative of the thing.' Thus, in addition to the passages cited, 'Cura Past.,' p. 451, ll. 24f.: "ðonne scencð he ða scylde mid ðære bisene ælcum ðara ðe him ænges yfles to wend." It is, indeed, certain enough that the poet might have said [his] *māges drēor*, but the 'instrumental of the thing' is shown by *lege biscencte* of the 'Gūðlāc' to be good usage also. Besides, there is an inference in favor of the construction with the instrumental to be drawn from the intransitive use of *scencan*, as in Ælfric, 'Hom.' ii, p. 108, ll. 4f.: *Me hingrode, and ge me gereordodon; me ðyrste, and ge me scencton*. The parallel use of *gereordian* and *scencan* extends also to the passive with the instrumental: Bede ii, 5 (p. 112, l. 18): "we willað mid þy hlafe gereorde beon."

The striking character of the figurative use of *scencan* in some of the passages cited may be regarded as further confirmation of the conjectured reading.

JAMES W. BRIGHT.

PROVENÇAL AND CATALAN LITERATURE.

Grundriss der romanischen Philologie. II. Band, 2. Abteilung. I. Lieferung (Bogen 1-8). *Provenzalische Litteratur.* Von ALBERT STIMMING, pp. 1-69. *Katalanische Litteratur.* Von ALFRED MOREL-FATIO, pp. 70-128. Strassburg: Karl J. Trübner. 1893.

THERE is very little opportunity for a profitable commentary on either of these two monographs of Gröber's 'Grundriss.' They are both condensed, direct, chronological in nature, and contain nothing which is not absolutely demanded by facts. Where one statement follows so closely on another, as is the case here, there is but little chance for the reviewer to intervene. The pages are made for students and readers, not for critics.

The first monograph is by Albert Stimming, already known to American students of Provençal by his publications on "Girart de Rousillon," and 'Bertran de Born.' His method of treating his subject is to proceed from the earliest specimens of literature—earliest in theory if not in existing forms—to the latest; however, in each division he comprises all that belongs to that part, without regard to its internal changes. Thus, he takes at first the epic poetry, first popular and then literary, establishes the environment of the poems, their authors, if known, and then tells the story and searches after its historical foundation. Under the head of literary epic he gathers together the poems of love and adventure, such as "Flamenca," the tale of Alexander's exploits, and the shorter *novas* of Ramon Vidal.

After the epic comes the lyric, also separated into the popular (mainly revealed by the songs in the mystery of St. Agnes) and the literary. The latter class is in turn considered under the minor heads of secular, clerical and academic (the Toulouse school)—Stimming's epithet for the last named is "der Meistergesang." Then follows didactic poetry, in its historical, religious, educational and moralizing aspects. Afterwards the drama is discussed, and finally the prose literature, which is also considered under the general subdi-

visions of clerical and secular, and under the more especial heads of translations, lives of saints, and works of edification (for the former), and historical scientific and romancing narratives (for the latter).

Stimming's treatment of these various groups is not always the same. Generally he enumerates the works and the authors, giving short analyses of the subjects and supplying abundant bibliographical material for his readers' further use. He departs from this method only in the case of lyric poetry, evidently because he considers that this branch of Provençal literature has already been exhaustively treated by his predecessors, notably Diez, Bartsch and Paul Meyer. But everywhere he brings his narrative down to date, and cites investigations which were published as late as 1892. Like his forerunners, Stimming also restricts his comments to the mediæval literature, and ends his monograph with the fifteenth century.

Consequently, it is rather difficult to quote from among these statements of detail any remarks of a wider bearing. In speaking of the small amount of epic literature in Provençal, our author alludes to the singular belief of the Southern poets that this lack was due to the qualities of their language, which would be more adapted to lyric forms than the French, and less suited to narrative love and heroic poetry. Again, the few remains of popular lyric which have come down to us moderns, he attributes to the liking which the nobility of the region had for poetizing, and the consequent greater cultivation of the more refined verse. He considers that the praise of woman, which was the leading feature of the Troubadour songs, was primarily due to the increased worship of the Virgin in the early Middle Ages. The number of lyric poets of the twelfth and thirteenth centuries, which are now known by their poems, he sets at four hundred and twelve, while some seventy more have survived in name only. Of poetesses he counts seventeen whose productions are still extant.

Interesting also is the distinction which Stimming makes between the *joglar* and the *trobador*. The former he defines as one who made his living out of poetry or music, who

exercised them as a trade, and who cultivated both popular and court verse. The *trobador*, however, restricted his talents to the composition of court poetry, and could practise it either as a recreation or as a trade. Thus it is seen that occasionally the terms overlap each other.

Little is said here in regard to the kinds of lyric poetry in vogue, that task having devolved on the division of the 'Grundriss' devoted to versification. Stimming remarks, however, on the resemblance between the early *vers* and the later *cansos*, defines the different styles of *sirventes* and *tensos* (the *joe partit* he places after 1180), assigns the earlier *pastorela* to indigenous popular origin, and declares his ignorance of the real structure or sentiment of the *retroencha*—the poems collected under that heading being all of late date and not differing in content from the *cansos*.

The lady to whom the troubadour devoted his pen and voice was generally a married woman of noble rank, and rarely did the love thus sung result in any practical manifestations of affection, however much license the manners of the time and the standing of the mistress and servant might allow. Still, unmarried women, either maidens or widows, were not necessarily excluded from poetic adoration, though in these scattered instances marriage did not always result from the devotion of the singer to the object of his song. And there are also instances in which the lady was not of noble birth. It is told of certain poets, as a matter of surprise, that they praised women of low degree. But, judging from the language used, such cases were considered highly exceptional.

The clerical lyric poetry, the didactic, and the other kinds of literary activity in Provence and Limousin, whether in prose or verse, do not lend themselves readily to general comment. Accordingly, Stimming has confined himself to chronological enumerations of facts, which may be rightly said to have exhausted the subject of mediæval Provençal literature. In this he completes the catalogue of Bartsch, and Paul Meyer's article in the 'Encyclopedia Britannica.' And, in truth, outside of its epic and love poetry, the annals of Provençal literature are important to the historian and the

student of linguistics alone. Not even does the drama, which flourished especially in the East, between the Rhone and the Alps, vary the monotony of investigation by freshness or originality. It is suspiciously like the liturgical theatre of northern France, and only the one play of St. Agnes can successfully claim our attention. Even here the interest arises not from the mystery itself, but from the popular songs with which it was so freely enlivened. But Stimming has had the courage of his convictions even to the bitter end, and by a steadfast adherence to the problem set before him, has made his monograph indispensable to all who wish to acquaint themselves with the complete records of mediæval Provençal thought and expression.

Morel-Fatio had the advantage of his German colleague in the novelty of his subject, if not in its importance, for Catalan literature has not as yet been chronicled and set within fixed boundaries. To be sure, what we know of it and what we are lead to suspect concerning it, is not alluring, excepting from the linguistic point of view. It contains but few documents of note, and was cultivated by not more than half-a-dozen men of merit. Even its lyric poetry, that branch of composition which always reflects a glory on the older productions of Provence, is, in Catalonia, lacking in vigor, and trite in theme. The redeeming features of Catalan lie in its prose works. And when this is said, and the prose of the Middle Ages is recalled, one gains a very definite conception of the attractions of Catalan manuscripts and Gothic editions.

But the task and privilege of Morel-Fatio in the present instance are something like the duty which is incumbent on the explorer of a new country. However arid and rugged its recesses may be, there is still a certain sense of pleasure in revealing them to others. And certainly we are not wrong in comparing Catalan literature to an unexplored land; our expositor himself declares that the material at hand is not a sufficient part of the whole (which still mainly reposes in the folios of manuscripts) for any topography to be established which may be scientifically accurate. Consequently, at the outset of his sketch, he

cautions us against the assumption that its plan and divisions are more than provisional.

But, if we desire to see how much the study of Catalan has progressed in the past decade, we have only to compare the article on that subject prepared by our author for the 'Encyclopedia Britannica' with this monograph in the 'Grundriss.' The few columns there have expanded here to fifty-eight closely printed pages. To be sure, the present outline is intended to be more detailed and scientific than its predecessor, but a glance at the bibliography shows how much of it has been gathered since 1890.

The article begins with a general view of the literature from its beginnings down to the present day, and a particular mention of the services which Milá y Fontanals, Fuster, and others have recently rendered to their mother tongue. Next follows a list of the libraries whose archives are the richest in Catalan manuscripts and publications. Afterwards the main subject is entered upon, beginning, as was to be expected, with the literature in verse. The difference between the language of the lyric poets, who wrote at first in Provençal and later in a mixed jargon, and the idiom of the prose writers, who took their vocabulary from their native speech, suggests an exception in favor of religious poetry, addressed in preference to the common people. The Consistory of the *Gay Saber* at Barcelona gave direction, in the fifteenth century, to the efforts of the individual troubadours, furnished them with strophic forms and increased their numbers. During this period, of some hundred years, flourished not less than one hundred Catalan and Valencian versifiers. No separate schools divide them, and only the boundaries of generations can be applied with any reason to their sentiments and aims.

The first generation of the Barcelona Consistory extends to the time of Ausias March. The second, distinguished by the Petrarchism which prevades it, covers the active literary life of this eminent writer (†1459), whom other passable poets surround. The third generation boasts, on the other hand, of no respectable talent, and already shows the effects of the later Castilian invasion. The *novas rimadas* in this century gained that popularity they

ever retained, and begot in the sixteenth their descendant the *codolada*, but ran out in the seventeenth and eighteenth with the decay of Catalan poetry. The Romantic movement in the nineteenth century and its appeals to patriotism and to the worship of the past, aroused once more the troubadours of Barcelona and the islands. Under the impetus of this renaissance the academy of *Jochs florals* was founded in 1859, by which the poetic spirit was fostered and "fatherland, fidelity, love" became the watch-words of the competing singers. Verdaguer was the greatest name this rivalry produced between 1859 and 1880. At the present day, Catalan poetry is not so much the sign of a literary school as of a political party, which demands for Catalonia a certain independence of Spain, and which has thus perverted the original character of the Romantic revival. The result of this political bent will be the ruin of poetry, according to the seeming opinion of our author; at least, he asserts that it is held together no longer by a school of men, but has become entirely individual, and is dependent for its excellence on individual merit alone.

Passing from poetry to the other branches of writing, the drama is dismissed in a few words, as presenting no particular features of interest. Mysteries were played in Catalan territory in the fifteenth and sixteenth centuries, as they were in the other parts of Latin Europe. But the prose demands a longer consideration and, indeed, occupies three-fourths of Morel-Fatio's outline. Catalan prose was abundant in the fourteenth and fifteenth centuries, and from it we get our only correct idea of the mediæval language. The thirteenth also has handed down some scattered specimens of prose writing.

From the beginning of the fourteenth century, translations of the Scriptures, apocryphal books, lives of saints, moral, dogmatic and theological works are numerous. The originals were mainly in Latin, though French and Italian authors were freely drawn upon. Also, there was some independent composition of a devout character in the vernacular. Belonging to this class are the works of Francesch Eximeniz (†1409), a moralist and theologian of the Franciscan order; and the sermons of

Vincent Ferrer, who both receive from our historian special biographical notices (pp. 98-101).

In the same way, by translation and original composition, many works on jurisprudence, philosophy—Cicero's 'De Officiis' and Seneca's 'Letters,' etc.,—appeared at this period. The great Ramon Lull (†1315) then lived and wrote, and is appropriately eulogized by our author. Science and art, encyclopedias, works on astrology, botany, medicine, and so on, circulated in the native tongue. History was cultivated by translations of Livy and other Romans, Vincent de Beauvais and other mediæval writers, and by chronicles of Spain, especially of the house of Aragon. There were chronicles of individual reigns also, and of particular events, which include the famous four chronicles termed by Morel-Fatio "the four pearls of the Catalan literature of the Middle Ages."

Pure literature also had its admirers among the translators, as renderings from Ovid, of Seneca's tragedies, and Æsop bear witness. Visions and journeys to the unseen world, notably the account of St. Patrick's experience in Purgatory, claimed their share of attention, and versions of mediæval popular stories and traditions were not wanting. And we must not forget that it is to Catalan literature, and the wit and satire of a citizen of Valencia, that we owe that famous parody on the romances of chivalry, "Tirant lo Blanch," which preceded by a century and a half, Cervantes' more timely and more powerful attack on Amadis and his followers.

Italian literature contributed its share to Catalan libraries. Dante's great trilogy was translated by Andreu Febrer, while Boccaccio's "Fiametta," Petrarch's "Africa" and "Griselidis" found their way into the kindred tongue. The founding of the Barcelona academy would naturally call out grammars, rhetorics and treatises on poetic art modeled on the famous 'las Leys d'Amors.' But with the supremacy of Castille, at the close of the fifteenth century, the native language of the subject province lapsed gradually into the state of a patois. Books of devotion and historical treatises appeared frequently, however, in the local idiom, and the war of 1640

produced a considerable mass of original polemic writing. Still fewer pamphlets were occasioned by the rebellion of 1714, and Catalan prose at last declined to the level of the almost extinct poetical literature. When the Romantic revival appeared, it was the composition in verse which profited by the zeal of the regenerated patriots, while prose struggled to its feet again as best it might. Its first manifestations, in historical novels of the Walter Scott variety, were not particularly successful. Later its delineations in fiction of contemporary manners have met with more favor, and such leading periodicals as *L'Avenir* are granting to prose literature a gradually increasing space. It is the desire and advice of Morel-Fatio that the rising generation of Catalonians devote more of its energies to this branch of composition, and by taking as its standard the language and style of the old chronicles restore again the glory of their ancestral literature.

F. M. WARREN.

Adelbert College.

FRENCH LANGUAGE.

An Introduction to the French Language.

Being a practical Grammar with Exercises.

By ALPHONSE N. VAN DAELL, Professor in the Massachusetts Institute of Technology. Boston, U. S. A.: Ginn & Co., 8vo, pp. xxvii, 305.

It is generally accepted, I think, that as to books of this kind, it is better to postpone judgment of their merits and demerits, until they have been thoroughly tested in the classroom. I have used this book during the present year at Harvard, with a beginners class numbering one hundred and fifty men, coming from all kinds of academies, high-schools, colleges and universities. Some of the men came directly to Harvard; some had been to school until they reached their fifteenth year and then went into business for several years. During six months previously to their coming to college, they took up their books and acquired a sufficient amount of book-knowledge to pass the entrance examinations; some came as special students and were admitted without examinations; others still had been principals

of academies and other schools, or professors in mathematics and sciences or in the classic languages in schools, colleges and universities—in short, a motley crowd of men of different moulds and various ages that came to graduate from Harvard, and to this end had to, or wanted to study French. With six exceptions out of the whole number, none had ever opened a French book. In general they were men eager to learn. We finished our work with this book some time ago; the result was gratifying all round, and in a large measure I agree with my students in tracing the direct cause of this satisfaction to the excellent method of this work. It is, however, my personal opinion that this book is best adapted for the use of beginners who are somewhat advanced in general principles of language structure; otherwise the use of it is not so hard a task on the student as it is on the teacher, who must in such cases elucidate these principles at great length. I speak from experience.

The valuable system of selecting choice passages from well-known authors gives one confidence that one is studying the purest French. These selections and the bits of poetry following each lesson, are so well chosen in point of interest and style, that the work has an instructive literary value which quite surpasses that of any introductory book that I have seen in any other language. The themes cover an unusually wide scope of idiom and usage; the short but complete grammar in the last part makes the book a model of convenience.

I do not think, however, that the student is sufficiently guided in the preparation of the themes, and for this reason the work in its present form seems hardly well adapted to scholars in the ordinary grades of preparatory schools. I prepared every part of the lessons as any ordinary student, to know beforehand in what manner I could best serve the interests of my students; and in this way I became convinced that the grammar references in each lesson would be inadequate, if the student were expected to prepare all the work by himself; for, in the first part of the lessons, he must search out and adapt rules from the grammar long before any reference is made to them in

the lessons; otherwise the preparation of the lessons would be a blind and discouraging exercise for the inexperienced pupil. On the other hand, in the preparation of many of the lessons, the student is obliged to use constantly a dictionary, and even then cannot in every case find a clew to certain details of idiom, or sometimes to the structure of an entire sentence. For such cases, helpful suggestions should have been put either in foot-notes, or in the vocabulary.

As to pronunciation, I entirely agree with Prof. van Daell in what he says in the Preface. There are many typographical errors in this first edition, a few places where the English wording may be slightly improved, and a *lapsus calami* in two or three places in the grammar; these will be corrected in the revised edition which, I understand, will appear shortly and, therefore, I do not think it necessary to call special attention to them in these columns. Formerly we used Chardenal's 'French Course' for Freshmen French at Harvard. What did I gain by changing to the work under discussion? In the first place, the men in this year's course received a stronger discipline in the study of French Grammar from the beginning; in the second place, we shall have read, by May 30, from one thousand three hundred to one thousand four hundred pages of French, whilst during the academic year 1892-93 we read from five hundred to six hundred and fifty pages only; this result I attribute, in a measure, to Prof. van Daell's excellent and helpful book.

THÉODORE HENCKELS.

Harvard University.

COMPARATIVE GRAMMAR.

Précis de Grammaire Comparée de l'Anglais et de l'Allemand rapportés à leur commune origine et rapprochés des langues classiques, par VICTOR HENRY. Paris: Hachette et Cie, 1893. 8vo, pp. xix, 418.

VICTOR HENRY's new publication, a comparative grammar of the English and German languages, is in every respect an exact counterpart of his well-known 'Précis de Grammaire Comparée du Grec et du Latin,' which has proved its *raison d'être* by its appearance in a

fourth edition (1892). Even the prefaces of the two books exhibit a strong similarity of views, showing that the author's experiences have corroborated the soundness of his plan. All modern language teachers that are striving to raise their vocation above the plane of dilettanteism and mere *Sprachmeisterei* will gladly endorse what he says about the purpose of his book:

"Le moment est venu d'essayer, dans l'enseignement supérieur des langues vivantes, la direction historique et scientifique qui a quelque peu rajeuni l'agrégation des classes de grammaire, de mettre nos futurs professeurs en mesure de suivre, s'il leur en prend goût, le grand mouvement linguistique qui comptera un jour parmi les plus méritoires efforts de ce siècle, ou, plus simplement, d'offrir à ceux qui connaissent à la fois l'anglais et l'allemand les éléments d'une méthode comparative, etc."

But I fear his enthusiasm is carrying him too far in hoping

"Que ceux qui l'auront sérieusement étudiée y pourront trouver aussi les rudiments des anciens idiomes et s'en servir pour traduire, sans autre étude préalable et sans autre secours que celui d'un simple lexique approprié, quelques textes faciles de moyen-anglais ou de moyen-allemand, de vieux-haut-allemand ou d'anglo-saxon, voire de gotique ou de bas-allemand."

The opposite way would certainly lead to more satisfactory results and would facilitate the ready comprehension of the trend of philological argumentation. A knowledge of the classical languages may to some extent take the place of a special study of the oldest Germanic dialects, but an acquaintance with the elements of Gothic is the lowest requirement for students that enter on the historical study of English or German, even if provided with such an excellent guide as Prof. Henry's book. Aside from this objection, which experience with the 'Précis' may decide, such a course is advisable from the standpoint of pedagogical economy: the student will save much time and mental labor by first acquainting himself with the forms, at least, of the older dialects. The encouragement given to students whose preparation ought hardly to suggest to them the existence of a science of language, and the assurance "qu'on peut s'y orienter sans avoir appris ni le sanscrit ni le grec ni même le latin"

look more like a concession to the actual deplorable conditions of the preparation of language teachers than an expression of the author's personal opinion.

The book is a marvel of clear presentation of a difficult and often intricate subject, a result reached, no doubt, by the omission of controversies in many cases—a lack fully compensated, however, by a wise choice of consistent theories—but chiefly due to the rare gift of a well-blended combination of scholarship and technical skill. A few points call for suggestions and corrections. P. xviii, note 1: The remark on the signs > and < shows that Schuchardt's uncalled-for discussion is bearing bad fruit. Henry never uses this convenient and plain sign.—P. 12. "Le groupe central comprend le saxon, le thuringien, le haut et le moyen franconien." The term "saxon" ought to be modified to avoid ambiguity: haut saxon, Upper Saxon, Obersächsisch; cf. p. 113, note 2.—P. 35: The vowels in *bolz* and *bolz* are not identical; the former has *ō*, the latter *ǫ*.—P. 39: *foot*: *fusz*=*brood*: *brut* is no correct equation, even with the restrictive "à peu près"; *monday* and *montag*, too, differ too much to call the *o*'s identical.—P. 44: the pronunciation *glās* (<*glā-sēs*) should be limited to the South.—P. 55: Why not represent the indistinct vowel by *ə* instead of *ä*, which may be confusing to the beginner? *ə* is, moreover, not always=European *a*; cf. PBB., 16, 235.—P. 58: **wiraz*>Goth. *waír-s* (sic!); cf. the same mistake on p. 63, ii, *saír-s*! which noun is, moreover, neuter.—P. 99: "gü, suivant la voyelle qu'il précédait s'est réduit postérieurement à une simple articulation, soit *g*, soit *w*, etc." Why not state the law?—P. 112: **dhogh-ō-s*>*ðagá-s*. Why the accent on the ultima in Gen. Teutonic?—P. 148: "*ráj-as*, le corrélatif rigoureux est Got. *riq-is*" (?) We have to suppose contamination with the *-o* stems to save the sound laws; cf. *mins*<**minuiz*; **gastiz*>*gasts*; *peihs*, *ahs*, etc., etc.—The treatment of the *-n*-stems on pp. 141f. might have been more detailed to make the rather involved conditions conform to a stricter application of phonetical rules.—P. 190: *kürzlich* is now also used as an adjective; other similar forms are beginning to encroach upon forbidden territory.—Composition of nouns in

German is dangerous ground for a foreigner; idiomatic usage has settled many cases that defy regularity: *Rindsleder*, *Rinderbraten*, *Kalbleder*, *Kalbsleber*. *Kalbsfleisch* might do, but *Rindsfleisch* is hardly used (cf. the proper name *Rindfleisch*) p. 204.—P. 197: *Ellbogen* corresponds exactly to ags. *el-boga*.—P. 210: *niun*; a reference to p. 75, note 3 (*sibun*) has been omitted.—P. 219. The vocative does not call for a special treatment either in O.H.G. or in O.E., yet the statement that the vocative has been merged in the nominative in Germanic needs an important restriction.—P. 243: *herzog* has unlauted plural; the same mistake on p. 244, 5 and 248, 2.—P. 245: *naups* keeps the surd in the plural (as well as in other cases).—P. 255, note 1: *Chor* is now used as a masculine to distinguish it from *Corps*, n. *Rohr* better without umlaut, cf. *Röhre* f.—P. 258: *bauer* and *nachbar* share the same peculiarities.—P. 259: The Gen. Teut. gen. of **wulfaz* cannot be **wulfiza*, cf. §150, i, 1, c.—P. 264, note 3: *Herzen* is the regular sg. dat. and not only used in the phrase *von Herzen*.—P. 310: A mention of the rule about the preservation of the pret. indic. plur. vowel in the subj. would have led to the omission of such forms as *stärbe*, *wärfe*; *scholt* is archaic, like *golt*; *drosch* is preferred to *drasch*.—P. 312: *bare*, pret. of *bear*, is archaic.—P. 341: *dresche* as imperative sg. is as incorrect as *esse* for *isz*.

The book has so many excellencies that the above criticisms will not detract from its value. It deserves a translation into English to reach a wider circle of students, and is heartily recommended to all instructors in English, and also in German, who wish to get for their linguistic studies a thorough basis not yet provided for in such a desirable form in any other book. Copious references would greatly enhance its value.

H. SCHMIDT-WARTENBERG.

University of Chicago.

FRENCH GRAMMAR.

College Preparatory French Grammar, by CHAS. P. DU CROQUET. 8vo, pp. 384. New York: William R. Jenkins. Boston: C. Schoenhof.

A Short French Grammar, by C. H. GRAND-GRNT, Director of Modern Language Instruction in the Boston Public Schools. 8vo, pp. 157. Boston: D. C. Heath & Co. 1894.

French Lessons and Exercises, to be used with Grandgent's 'Short French Grammar.' First Year's Course. Pamphlet, pp. 35. Boston: D. C. Heath & Co.

THE main object of the author of the first of these books has evidently been to supply both student and teacher with plenty of material for drill-work: the exercises, under the forty lessons into which the book is divided, cover over fifty pages, by far the greater portion being for translation from English into French. 'Questions' and 'questions for review' occupy about half a page, and selections from French authors for reading and translating from one half to two pages, for each lesson. These selections are good and contain much valuable information on the seventeenth century classics. The plan of the lessons is logical and correct; examples precede the rules, and the latter are often followed by well selected idiomatic phrases, including the parts of speech to which the lesson is devoted. No fault can be found with the amount of the grammatical material presented; it is neither too abundant nor too scanty, and where a choice between the more and the less important was made necessary by the character of the book, good judgment has been used.

Occasionally, however, the rules given are too sweeping and categorical; for example, "The article must be repeated before each noun" (p. 26).

"Du (*de la, des*) is omitted and *de* alone is used: After any verb, adjective, or expression followed by *de*, as *parler de, se servir de, plein de,*" etc. (p. 30). "After *en*, in; *sans*, without, and sometimes after *avec*, use no article" (p. 31).

What, if the noun is used in a determinate sense? (*Je me sers du cheval de notre frère. Sans les amis que nous préférons à tous les autres.*)—*Pou* should be added to the six nouns (p. 34) forming their plural in *x*, unless its omission be insisted upon for æsthetic reasons. The foundation of the plural of compound nouns is not mentioned at all. The

statement (p. 76): "For the sake of euphony, we generally write *l'on* when there is no other *l* immediately after *on*" is hardly correct; in the beginning of sentences *on* is the more usual and, on the other hand, *l'on* is now frequently used by the best writers even before *l*: *On pourrait, si l'on le voulait.* . . . (Brunetière, *Nouvelles questions de critique*). *On le servirait—si l'on le voulait.* . . . (*ibid.*). *J'irais plus loin, si l'on le contestait* (*ibid.*). *Si l'on laisse passer.* . . . (E. Rod, *Stendhal*). It is not clear why *tapis* and *noyer* should be mentioned as having the tonic accent on the first syllable (p. 18).

Most students will need from one hundred and fifty to two hundred recitations to complete the forty lessons in a satisfactory manner. The book is remarkably free from typographical errors.

Professor Grandgent's book is constructed on a plan the very opposite of that adopted by M. Du Croquet. This neat little volume of one hundred and fifty-seven pages, is probably the most compact treatise on the essentials of French grammar in the English language. It contains no exercises or vocabularies, and only as many French phrases and sentences as are needed to illustrate the rules. The book is, of course, intended for reference rather than consecutive study, but in connection with the separate pamphlet of 'Lessons and Exercises,' accompanying the grammar, it is also well suited for a text-book for beginners. The treatment of the parts of speech (beginning with the verbs) is quite full enough for a High-School course: the same is true of the syntax, though the author has purposely avoided a complete presentation of the subject. All teachers of experience will agree with him that a familiarity with French syntax must, in the main, be acquired through observation; and the rules given are sufficient to "indicate to the pupil the direction in which he should turn his attention." If reading is to be commenced early in the course—and there are probably few teachers, at the present time, who think otherwise—a brief and systematic presentation of the inflections and most important rules of syntax is a necessity. The author has been careful in the wording of the rules, so that they cannot be taken as absolute

when, in accordance with the compass of the book, only part of the truth is told. Thus, to mention a single instance, no other cases of 'inversion' are spoken of (aside from interrogative phrases) than those after quotations and *à peine, aussi, peut-être*; but there is the saving clause: "Several other words and phrases may cause the same inversion" (p. 53). This is unavoidable; what is most essential for the beginner is said, and he is prepared to meet with other cases. Inversion after conjunctions (*Lorsque vint le juge d'instruction, on ouvrait le portefeuille . . . Mérimée*) and after relative pronouns (*Sa fièvre chevelure qu'ombrage une couronne de narcisses. . . . Cherbuliez*), though of rather frequent occurrence in the best modern authors, may well be left for the discovery of the student in his reading.

The treatment of the various topics is scholarly, accurate, and clear, throughout the book; there is, therefore, no need of selecting any points for special commendation. The phonetic notation of French words in the grammar, and in the exercise book, however, must be mentioned as a valuable feature—in this particular case—for it is well-known that such attempts are too often a hindrance rather than a help. But Prof. Grandgent's notation is so simple, and at the same time so safe, that it cannot fail to help the student and, in the same degree, aid the teacher in his efforts.

A. LODEMAN.

Ypsilanti, Mich.

FRENCH LITERATURE.

Morceaux Choisis d'Alphonse Daudet. Edited and annotated by FRANK W. FREEBORN, Master in the Boston Latin School. Boston: Ginn & Co., 12mo, pp. 227.

Mérimée. Chronique du Règne de Charles IX. Edited with Notes by P. DESAGES, Cheltenham College, England. D. C. Heath & Co., Boston: pp. 116.

UNDER the above title we have another volume in the valuable International Series, marked by the same neat workmanship, attractive display, accurate text and judicious annotation,

which the uniform excellence of the series so far has led us to expect as a matter of course. This volume is fully up to the high standard set by this publishing house, in all their work in Modern Languages; in some respects, an advance upon its predecessors. A short preface serves as introduction, and gives the most necessary facts of Daudet's life and literary work. The book opens with copious and typical extracts from the varied experiences of the immortal *Tartarin*, both at home and abroad; keeping, as far as extracts can do, a certain logical connection. Until such time as greater opulence or strict sumptuary laws shall enable us to compel our classes to use the handsome Parisian editions, with their wealth of illustration and dainty cuts in the text—a means of culture in themselves—it will be a pleasure to use such an edition as the present, introducing them thus to *Tartarin*, *Bézuquet*, *Bompard* and their allies, and whetting their appetites for a fuller acquaintance with the author. If "all France has a touch of Tarascon in it," surely no one betrays it more gracefully than this genial man of the South, at least in his usual mood. While in full sympathy with all the shifting emotions of his Provençal kin, Daudet can scarcely avoid a slyly humorous view of their impulsive actions; the flavour of this is well preserved in these selections and well supported by notes and comments.

It is particularly gratifying to find M. Daudet's special authorization of the edition on a fly-leaf facing the title-page; not only bringing him closer to us, but giving us a comfortable consciousness that all the proprieties have been observed, that the author has had a chance to decide the future of his own creation,—especially refreshing in these days of pirated editions, basil-plants and literary squatters' rights. Indeed the author has shown interest enough in this edition to write one sketch especially for it,—a pitiful and painful story from the very heart of his experience in that atmosphere of high pressure and mad endeavour which proved fatal to the intellect of poor de Maupassant. It is *not* written in a mood new to Daudet; we have had touches of it in several of his works, but it is not his usual style nor his most pleasing

mood, though full of a certain dramatic force.

It is in his "Lettres de Mon Moulin" that we have always thought Daudet at his best, and from that work several excellent selections are given; we wish there had been more of them, simply because it is difficult to get in too many! Not to criticize where all is so good, it would have been delightful to have some such sketch as that which the author gives of Mistral, affording the pupil a suggestion of the modern Provençal movement, and of a different side of Daudet himself; but, perhaps, that would have led some of us too far from the subject in hand, in our effort to impart to our classes some of the enthusiasm which contact with the enthusiastic *Félibres* compels.

The remaining selections are all good. We find the pathetic story of "La dernière Classe,"—that eloquent plea for Alsace, all the more convincing because of its absolute freedom from anything polemic; the "Réveil-lon dans le Marais," in the graceful and easy style which recalls our own Irving; "la Belle-Nivernaise," given entire and carefully annotated; and that choice bit "La Mule du Pape," from "Les Lettres de mon Moulin," noted above, is handled sensibly and judiciously, as has *not* always been the case when edited for schools. There are several choice traps in it for unwary annotators, from the very title, into none of which, of course, this editor falls! The well-known Defense of Tarascon, Siege of Berlin, *M. Joyeuse* and The Little Pies make up the contents of a book, useful to the instructor, attractive to the pupil, and creditable to the editor, who has done his work so well, as it is to the publisher who is enlightened enough to choose such a coadjutor.

It is always a pleasure to get anything of Mérimée's in convenient form for the classroom. The works of such a master of style cannot be recommended too often as models, nor brought too early to the notice of intelligent pupils. In this Chronicle we see the same clearness and precision, the same rapid and even development of the narrative and the same simple and limpid style, without a superfluous word, which mark his longer works. Yet the Chronicle is by no means one

of his most attractive writings. Without the effort or desire to write history, Mérimée gives us a picture of the times, if anything too vivid. The horrors of war and carnage are depicted only too graphically. Wishing to give a faithful account of the epoch, he seems unwilling to omit much that adds strength to the story, but repels the reader. As in "Matteo Falcone" what is gained in force is lost in attractiveness, yet both show consummate art. But there is always one advantage to be gained from such pieces as this Chronicle—the same that we find in the perusal of the best historical novels—we have gained a clearer idea of the conditions of life under the reign of the last king of the house of Valois than if we had studied the works of a more formal historian.

The book is ably edited, the historical and biographical notes are full and accurate, the critical matter though scanty is excellent, and, perhaps, all that is needed for the student, and there is a very sensible repetition of grammatical material covering points upon which mistakes are made daily in the class-room. The different force of the adjective in different positions, the misleading similarity of words alike in spelling in French and English, with utterly different meanings, and the proper way of turning the prepositions into idiomatic English,—are a few of the points well handled. In our experience, the pupil needs a little more help on the verb than is here given. On the whole, this is an excellent and useful edition.

WM. C. THAYER.

The Pennsylvania State College.

LOUISIANA STUDIES.

Louisiana Studies. Par M. le Professeur ALCÉE FORTIER. New Orleans: F. H. Hantsell & Bro., 1894. 8vo, pp. 313.

Nous avons à faire la critique d'un livre écrit par un de nos citoyens distingués, M. Alcée Fortier dont l'énergie a dû surmonter bien des obstacles avant d'arriver à son but; la conservation de l'idiome français devant l'envahissement logique de l'idiome national. C'est donc bien à M. Fortier, ainsi qu'à ses collègues de l'*Athénée Louisianais*, que nous

devons d'avoir conservé la langue de nos ancêtres dans toute sa pureté.

'Louisiana Studies' ne peut manquer d'exciter l'intérêt du lecteur intelligent, il y trouvera la peinture exacte des mœurs et coutumes de la Louisiane, une étude sérieuse de ses dialectes dont l'originalité possède un charme exotique, un cachet cosmopolite, résultat inévitable des vicissitudes historiques du pays.

Après de longues et minutieuses recherches dans nos archives, M. Fortier a compilé avec ordre et méthode les faits de l'histoire de la Louisiane dans ses différentes phases.

L'ouvrage est divisé en trois parties : Littérature, Coutumes et Dialectes, Histoire et Education.

En ce qui concerne la littérature on pourrait appliquer à l'auteur ces mots de Paul Bourget : "Les illusions de l'optique morale sont soumises aux mêmes lois que les illusions de l'optique physique." Il n'est que juste, alors, de nous excuser auprès de notre éminent compatriote et de lui avouer que nous partageons avec restriction son enthousiasme patriotique pour la littérature de notre état natal. Son indulgence trop visible à l'égard des écrivains franco-louisianais l'entraîne à leur donner une importance qui feraient sourire les dilettanti littéraires d'outre-mer.

M. Fortier devrait leur demander plus de virilité dans la phrase, plus de force dans l'expression et de vigueur dans les idées : le style y gagnerait certainement et l'intérêt n'y perdrait rien.

Nous voilà à la partie la plus intéressante de l'ouvrage, celle des coutumes et des dialectes.

Au point de vue purement scientifique, et cédant à ses aptitudes de philologue, l'auteur semble vouloir reconnaître au parler créole les qualités essentielles au dialecte ; ce dialecte ne serait-il pas un patois, simple dégénérescence du français littéraire que l'on ne trouve en usage que dans les colonies d'origine française ? En Louisiane, l'idiome français, avant d'arriver au nègre, subit un changement. Ce premier degré de décadence ne saurait manquer d'intéresser le lecteur.

Sur la page 142 de 'Louisiana Studies,' M. Fortier, en donnant la conjugaison d'un verbe en patois créole, se sert de la forme "apé"

contraction, nous, dit-il, de "après" ; cette contraction "apé" ne vient pas immédiatement du français classique, mais d'un idiome local, né dans les paroisses de la Louisiane méridionale.

Ainsi, Français classique : Je coupe mon pain ; Première modification : Je suis *après* coupé mon pain ; Deuxième modification : *m'apé* coupé mo di pain. Pour mieux développer notre idée nous aurions dû, peut-être, multiplier les exemples, mais malheureusement le temps nous manque. Terminons en disant combien M. Fortier a su, par ses observations précises, par une étude approfondie du sujet, faire valoir la phraséologie typique du patois créole, patois que peuvent seuls comprendre les louisianais initiés à ses mystères.

Avec un intérêt toujours croissant, nous suivons l'auteur dans son pèlerinage au pays des Islingues, puis, un peu plus loin, dans celui des Acadiens. La description graphique qu'il nous donne du langage, des mœurs et coutumes de cette partie de la population cosmopolite de la Louisiane, ne laisse rien à désirer, elle abonde en traditions locales, en détails précieux pour le lecteur louisianais.

Histoire et Education. Le but de M. Fortier dans cette dernière partie est de rassembler en un corps de récits les faits qui marquent, en Louisiane, le développement graduel de ses institutions politiques, religieuses et intellectuelles, leurs origines, leur avancement lent, mais toujours progressif. Les détails y sont donnés avec une minutieuse exactitude, les événements marquants sont méthodiquement passés en revue, trop méthodiquement, peut-être, car la narration pourrait en souffrir ; une grande précision dans la phrase ôtant souvent de la souplesse au style ; ces petits défauts disparaissent devant la valeur réelle de l'ouvrage riche en récits historiques. Les résultats des recherches dénotant le travailleur émérite, l'écrivain consciencieux sous lequel on devine facilement le patriote.

L'histoire de l'Education en Louisiane est un exposé clair et précis des péripéties par lesquelles ses institutions scolaires ont passé depuis Bienville jusqu'à nos jours. En parcourant ces pages on est frappé des vicissitudes qui ont assailli la cause de l'éducation

chez nous. Après avoir vaillamment surmonté tout d'obstacles espérons que la Louisiane se réveillera, qu'elle acceptera, sans plus attendre, les idées nouvelles, et secondera de tout son pouvoir les promoteurs du progrès intellectuel parmi lesquels, M. Alcée Fortier occupe une place distinguée.

M. AUGUSTIN.

Newcomb College, La.

ANGLO-SAXON.

A First Book in Old English. Grammar, Reader, Notes, and Vocabulary. By ALBERT S. COOK, Professor of the English Language and Literature in Yale University. Boston: Ginn & Company, 1894.

IT cannot be said that of the making of historical English grammars there is no end, for, to tell the truth, there is just a beginning. The distinguishing feature of the new treatises upon English grammars is that the "historical" method is being closely followed. Since Koch, in Germany, and Sweet, in England, have developed their grammatical work along historical lines, we have ceased to use the faulty compilations published by enterprising school-book firms. In this country Prof. March's 'Anglo-Saxon Grammar' introduced into our higher colleges a comparative study of English grammar.

But we are advancing. A short time since Prof. Cook gave a fresh and onward impulse to grammatical study when he translated Siever's 'Old English Grammar,' a work scientifically arranged and full of new matter, but a work often more puzzling than elucidative to the beginner, because of its unusual terminology and confusing lists of exceptions from the Old English dialects. This difficulty has been recognized by Prof. Cook, and the result is a simplified book from his hands, entitled, 'First Book in Old English.'

This First Book is intended as a primer for the student desirous of acquiring an acquaintance with the beginnings not only of the English language, but also of the English literature. It, therefore, consists of two parts: (i) a Grammar and (ii) a Reader with a vocabulary. The grammatical part contains chapters on phonology, inflection, formation of words, syntax and prosody.

There has been a noticeable tendency on the part of all writers on Anglo-Saxon to shirk the difficulties presented in the phonology of our Old English tongue, because, as Körner openly confesses, it is "von besonderer Schwierigkeit und geringem Nutzen." But both, Profs. Sweet and Cook, have given a scheme of pronunciation which cannot fail to enlighten teacher and student upon this hitherto neglected and perplexing subject. True, there are many obstacles to be overcome. Old English pronunciation has some curious phenomena such as the *i*-, *o*-, *u*-, and palatal-umlauts, breakings and ablauts. These terms we owe to German investigators, and Prof. Cook has done well to give them their German form rather than to substitute a set of translations which require a double set of explanations, as the reader of Sweet's grammar will find, to his sorrow.

Prosody is another department of Old English study which has been ignored. This is partly because Old English verse will not allow itself to be studied after the old methods. As Prof. Gummere remarks, "Our old metre inclines, like our ancestors themselves, to violence." And we have not solved the difficulties by forcing upon it the terminology of classic versification. Strength or accent is the important element in the Old English verse; therefore, the foot-measurement represents a very different idea from that of the foot as employed in Latin and Greek prosody, where the primary value is quantity. Prof. Cook's examples of the different types of the hemistich will quickly reveal this. It is very hard to get poetry and music out of some of the verses of Old English, especially when more than three unstressed syllables occur together. And if we bear in mind that the reciter of these poems had a powerful voice to emphasize these accented syllables, and could thereby accentuate the alliterated words, we can fancy something of the effect of force produced by lines which do not easily fit into our metrical schemes.

The Reader, with its vocabulary, furnishes ample material for the beginner. His curiosity will certainly be aroused by the prose selections which are chosen from the works of Alfred, Ælfric, Wulfstan and the venerable

Bede, representative of Old English history, homily and romance. The poetical excerpts have been taken from three of the most important Anglo-Saxon poems, 'Beowulf,' 'Judith,' and 'Andreas.' All these are carefully edited with full explanatory notes. In the head-note to the selection from 'Andreas' is the following warning, "Bits of translation and interesting comments (not always correct), . . . are given by Brooke, 'Hist. Early Eng. Lit.'." This caution is timely. As to the Appendices to the Reader, attention should be called to No. iv. It contains a discussion of the Old English Dialects, their likeness and difference as to vowel systems, with a few illustrating specimens of the three non-West Saxon dialects. First, there is the Northumbrian with Cædmon's Hymn, Bede Death Song and the Matthew version of the 'Day of Judgment'; second, the Mercian with the Matthew version of the 'Day of Judgment' and Psalm xx., from the Vespasian Psalter; and third, the Kentish with Lufa's 'Confirmation of her Bequest,' and the so-called Kentish Hymn.

The other Appendices, i, ii, and iii, mention useful books for the study of Old English; correspondences of Old English with Modern German vowels and an extract from the Greek, relating to Andrew's negotiations with the Steersman.

CHARLES F. MCCLUMPHA.

University of the City of New York.

FRENCH LITERATURE.

French Reader for Advanced Classes; Contes et nouvelles modernes. Choisis et annotés par PAUL BERCY, B. L., L. D., Director of P. Bercy's School of Languages. New York: William R. Jenkins, 8vo, pp. iv, 333. 1893.

Molière, L'Avare. Edited by THÉODORE HENCKELS, B. ès S., Instructor in French in Harvard University. Boston: Ginn & Company, 8vo, pp. xxi, 142. 1894.

George Sand, Marianne. Edited with explanatory notes by THÉODORE HENCKELS, B. ès S., Agrégé, Instructor in French at Harvard University. New York: Henry Holt & Company, 8vo, pp. 90. 1893. Paper.

BRANDER MATTHEWS has told us that the

French are the best short-story writers in the world. Certain it is that the French writers of today excel in these tales, clear-cut and polished, where we see unfolded in a few pages a bit of sprightly comedy or a serious and pathetic episode. The *conte* has lately become a very popular kind of reprint. It has also adapted itself well to the needs of our college classes. The few collections offered us heretofore have been very cordially received, and recent editions of stories or sketches from Daudet and Balzac appear not less welcome.

The editor of the 'French Reader' before us judges, and very rightly, that there is room for more of these short stories. Some typical ones, like 'La Dernière Classe,' 'Le Siège de Berlin,' 'La Parure,' have done much service, but there are still many *joyaux précieux* which have not yet been made available for teacher and student. The editor wishes, in justice to the brilliant *conteurs* of the present day, to offer a collection of stories which shall be more representative than anything presented heretofore. He has accordingly brought together thirty *contes et nouvelles*, averaging eight or nine pages each, selected from eighteen authors. The list of writers includes Bourget, Coppée, Daudet (and his brother), Halévy, Lemaitre, de Maupassant, Theuriet.

The stories thus grouped form a very attractive volume; their general tone is good; few, if any, of them are flat or uninteresting. The sad and the gay are well mingled, though the pathetic tone is, perhaps, the more prominent. The first selection of the book, 'Le Miroir,' partakes rather too much of the nature of a fairy story for the initial feature of an advanced reader, but the most of those that follow are more dignified, while they do not lack in spirit and vivacity. Two of the selections are in the line of a scene of comedy.

About sixty pages of notes are added. These translate difficult passages and idioms, or explain historical allusions. No biographical notices of the authors are introduced. Indeed, in a reader of this nature such notices are, perhaps, uncalled for; in lieu of these, the editor has added, at the close of the volume, an alphabetical list of the writers drawn from, with dates of their birth. The book is well

printed, the lines of the text being numbered. In a few instances (pp. 18, 24, 82,) a slip has been made in inserting the numbers on the wrong side of the page. At the foot of each page are indicated the lines of the text on which annotations are to be found at the end of the book. This is a novel feature and an excellent one; it enables the student to see at once just where the notes will help him for each page. The volume is one that should commend itself very highly to teachers. It is well suited to classes that are beginning their second year's study of French. Being a much larger and more varied collection than any other we have yet had, it will allow the instructor to follow his individual preferences in the choice of stories, and, if he wish to assign private reading, will leave him enough interesting material for that purpose. The book reflects much credit on both editor and publisher.

A new edition of Molière's 'L'Avare' is offered us, published in the International Modern Language Series of Messrs. Ginn & Company. The publishers have printed a very neat and attractive volume; the editor, Mr. Henckels, has included in his edition a biography of the author, grammatical and explanatory notes, and a complete vocabulary.

Several editions of 'L'Avare' have been available for use in our classes, and one or two of them have, by some of us at least, been found quite satisfactory. The edition, for example, published in Macmillan's Series of Foreign School Classics, is a well edited little book, and has proved very handy and serviceable. On being offered a new edition of this masterpiece, it might be interesting to enquire what advantages it will have for us over the editions already available. The editor of the present volume does not suggest, in the preface, his reasons for presenting a new edition, nor does he intimate the place he intends it to fill. The addition of a complete vocabulary, in which are inserted even such forms as *cet*, *ces*, *celle*, gives evidence of careful labor, though there are those who may regard it as a somewhat unnecessary and thankless task. There are some of us who doubt the propriety of introducing the masterpieces of seventeenth-century literature very early in the

study of French, at a stage when they would have to serve as mere reading-exercises. Some of us believe that even the prose comedy of the classic period should be left untouched until the student has gained an acquaintance (the more the better) with contemporaneous literature. To some of us, then, the addition of a vocabulary, a very appropriate feature in elementary readers, may appear uncalled for in a comedy of Molière. The notes of the present edition, which are placed at the foot of the page, are not excessive in number, and call attention to the usages peculiar to the author, as also to his borrowings from the Latin of Plautus. The position of the notes beneath the text is justifiable, if the edition is intended for advanced classes. In some of the editor's comments (as in his remark at the end of Act i, p. 27, and in the note at the foot of p. 58), a rather free utterance of personal views or impressions is indulged in. The biographical introduction contains many details of Molière's life and a review of his works. The neat and clear letter-press is, as intimated above, one of the most attractive features of the book.

By the same editor is George Sand's 'Marianne.' This familiar story of country life is always interesting, and recalls the earlier 'La Mare au Diable' and the others of that series. It is well suited for general reading in classes, in spite of an occasional protrusion of the writer's peculiar sentiments on love and marriage. The work is here given in convenient form, with adequate notes; the latter are, for the most part, translations of difficult words and idioms; they are well chosen to facilitate the rapid reading of the text. An objection to the arrangement of the text itself is that the lines are not numbered. It is my belief that at the present day this omission is a defect in any text intended for reading in college classes, and especially does it seem so in the present instance, where the notes refer, not to figures inserted in the text, but to the unnumbered lines. Misprints are rare; one occurs on p. 28, l. 8. No biographical notice of the author is given; preface or comments on the story are likewise absent.

B. L. BOWEN.

Ohio State University.

CORRESPONDENCE.

REVIEW OF FOLK-LORE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—On July 1st will appear the first number of the *Review of Folk-Lore*. It will be a quarterly of eighty pages per number, containing few original articles, but will reprint choice articles from various foreign journals. It will also contain a review of all Folk-Lore literature that may be sent in for notice; each number will probably present a frontispiece portrait of some worker in Folk-Lore and a biographical sketch; there will be a synopsis of the work done by Folk-Lore Societies everywhere, and current notes of interest to Folk-Lore students. As you can see, the new journal will not conflict in any way with journals already published either in Europe or this Country.

FREDERICK STARR, *Editor*.*University of Chicago.*

THE 'ORAL' STYLE AND THE PARAGRAPH.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In one of the most important articles that have of late appeared concerning the development of English prose style,* Professor L. A. Sherman finds side by side in our modern prose, two opposing principles that control sentence structure. One of these principles tends to reduce the sentence to the analytic, short standard; the other tends to expand it into the long synthetic book-period. Professor Sherman finds in the latter principle the influence of that classical learning which had the effect of fastening a heavy unoral diction upon the English literary world. In the former principle, he sees a tendency toward an organic and perfect oral norm—the relation of which, however, to the Anglo-Saxon sentence so admired by Professor Earle, he does not discuss. Professor Sherman thinks that while the future growth of our prose will not be towards laconism, it will approach still further to the conversational norm. He bases his opinion upon statistics collected with a

*On Certain Facts and Principles in the Development of Form in Literature.' By L. A. Sherman. *University Studies*. Published by the University of Nebraska, Vol. i. No. iv.

care and industry which must put all students of our prose under great obligations to him. He says:

"The evidence seemed to indicate the operation of some kind of sentence-sense, some conception or ideal of form which, if it could have its will, would reduce all sentences to procrustean regularity."

By this he means, of course, the oral sense already mentioned.

Of the existence of this tendency which Professor Sherman has been the first to note with scientific precision there is, probably, no doubt. But is this tendency finally to destroy the long sentence? How are we to account for the long sentence in the midst of such an oral style as Macaulay's? Is it due merely to a survival of classical influence? When our prose has quite acquired conversational urbanity is the long sentence, whether periodic or loose, to be a thing of the past?

It seems to me that the new unit of our prose, the paragraph, may have something to do with the answer to these questions. That is a very important rhetorical principle which is formulated by Professors Scott and Denney in their new book on 'Paragraph Writing' (p. 43)—"the full stops should be placed at the close of the larger breaks in the thought." A sentence is long or short in Macaulay according to its importance in the paragraph. A dozen clauses may be bundled together in one period to show that the whole group is no more emphatic than the neighboring proposition of half a dozen words. For the sake of this sense of proportion, Macaulay will make almost the same words a whole period in one paragraph, a mere clause in the next.

It seems evident that the part played by stress and gesture in spoken prose must be supplied in written prose partly by punctuation. In the best modern paragraphs I think it is, in general, true that the distance between full stops is inversely as the emphasis of each included proposition. If this be the case, the distance between periods will not soon be reduced to approximate uniformity, however much influence the oral tendency may have upon the order of words in the sentence.

E. H. LEWIS.

The University of Chicago.

ERASMUS AND HROTSVITHA.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Recently, in running over Hrotsvitha's "Paphnutius," my eyes lighted upon a passage so strikingly like one in Erasmus' Colloquy, "Adolescens et Scortum," that one is forced, in view of the fact that the motive of

ERASMUS.

SOPHRONIUS.

Cupio tecum seorsim colloqui familiarius.

LUCRETIA.

au, au, non solae Sumus, mea mentula?

SOPHRONIUS.

Secedamus in locum secretiorem.

LUCRETIA.

Age, concedamus in cubiculum interius, si quid libet.

SOPHRONIUS.

Nondum hic locus mihi videtur satis secretus.

LUCRETIA.

Unde iste novus pudor? Est mihi museion, ubi repono mundum meum, locus adeo obscurus, ut vix ego te visura sim, aut tu me.

SOPHRONIUS.

Circumspice rimas omnes.

LUCRETIA.

Rima nulla est.

SOPHRONIUS.

Nullus est in propinquo, qui nos exaudiat?

LUCRETIA.

Ne musca quidem, mea lux. Quid cunctaris.

SOPHRONIUS.

Fallemus heic oculos Dei?

LUCRETIA.

Nequaquam: ille perspicit omnia.¹

At this point the line of reasoning diverges. Sophronius shows the inconsistency of doing in the sight of God what one is ashamed to do before men, and then shows the wretchedness of Lucretia's life, while Paphnutius emphasizes the penalties that follow the violation of God's law. Both Lucretia and Thais repent and begin a new life, but in ways as different as the Middle Ages and Modern Times. Sophronius provides Lucretia a refuge and tempo-

¹ Des. Erasmi Colloquia, etc. Ed. Gumprecht. Leipzig, 1713, pp. 331-34.

Adelbert College.

the two pieces is identical, to believe that Erasmus either consciously or unconsciously reproduced it. Conrad Celtes published the works of Hrotsvitha in 1501 while the "Colloquia" appeared for the first time in 1522. The passages are here subjoined in parallel columns:

HROTSVITHA.

PAPHNUTIUS.

O Thais. Thais, quanta gravissimi itineris currebam spatia, quo mihi daretur copia tecum fandi tuique faciem contemplandi.

THAIS.

Non aspectum substraho, nec colloquium denego.

PAPHNUTIUS.

Secretum nostrae confabulationis desiderat solitudinem loci secretioris.

THAIS.

Ecce. Cubile bene stratum et delectabile ad inhabitandum.

PAPHNUTIUS.

Estne hic aliud penitius, in quo possimus colloqui secretius.

THAIS.

Est etenim aliud occultum, tam secretum, ut ejus penetrali nulli praeter me, nisi Deo est cognitum.

PAPHNUTIUS.

Cui Deo?

THAIS.

Vero.

PAPHNUTIUS.

Credis, illum aliquid scire?

THAIS.

Non nescio, illum nihil latere.²

rary home until she can make for herself an honest living, while Thais is taken to the desert and immured in a cell near a convent where, after three years of mortification of the flesh, she dies a triumphant death.

Quite likely, Erasmus derived the main motive of the Colloquy from Hrotsvitha, and varied the argument to suit his own anti-monastic and rational inclinations. Hrotsvitha found the story in the 'Lives of the Saints.'³

² Die Werke der Hrotsvitha. Herausg. von Dr. K. A. Barack, pp. 251-52.

³ See Acta. SS. Oct. vol. vi, p. 223. Barack, p. xxxvii.

EDWARD G. BOURNE.

AMERICAN DIALECT SOCIETY.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—I hope to publish, before long, the results of several years' work in collecting material for a thorough treatment of the subject of American pronunciation. I have now enough data to establish the main outlines of the existing local differences for the whole country, and for the North Atlantic section, I have been able to make a more detailed study. The final conclusions are deduced from the results of a thorough individual examination of a large number of representatives from different parts of the country, by listening to them in conversation and reading, putting them through sets of test-words, observing their tongue positions when they pronounced certain sounds, and, in a few cases, taking measurements by Grandgent's system.

The scope of the work is indicated by the following brief table of contents.

I shall be thankful for any contributions to my material, especially for tracings of actual vowel measurements, and I shall be very glad to correspond with any one interested.

- i. Introduction:—Plan of investigation.
- ii. Historical.
 - Early Dialects in America.
 - Movements of Population, and their Effect on Pronunciation.
 - Present Divisions according to Pronunciation.
- iii. Phonetic:—Vowel Sounds in American Pronunciation.
 - Method of Formation.
 - Classification.
 - Method of Representation used in the present work.
- iv. General Characteristics of American Pronunciation.
- v. Characteristics of some Particular Sections
 1. Northwest.
 2. New England (urban),
 3. New York,
 4. Philadelphia,
 5. Southern States,
 6. A Hill-country Dialect (Northwestern Connecticut).

E. H. BABBITT,

Secretary of the American Dialect Society.

Columbia College.

DIEZ MEMORIAL.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The enthusiastic description in your April issue of the Diez memorial celebration at Columbia College seems to call for a response from this far Western slope. We could not gather many Romanic scholars about us, but we did celebrate the day, and we combined with it the celebration of the

seventieth birthday of Karl Hildebrand, so famous in Germanic philology. The undersigned read a paper on 'Diez and the study of Romanic Philology'; Dr. Julius Goebel spoke on 'Hildebrand as a Teacher and a Scholar,' and Dr. Flügel gave some personal reminiscences of the 'Life and Work of Hildebrand.'

Yours Truly,

JOHN E. MATZKE.

Leland Stanford Jr. University.

BRIEF MENTION.

The 'Studien zur Litteraturgeschichte, Michael Bernays gewidmet von Schülern und Freunden' (Hamburg und Leipzig, Leopold Voss) is a volume of miscellaneous essays by a number of German literary historians of the Bernays school, remarkable for its variety of interest rather than for profoundness or originality of investigation. Several of the articles seem decidedly out of place in a work intended to honor a man who, although entirely lacking the historical insight of a Gervinus or the poetic intuition of a Hermann Grimm, ranks, undoubtedly, among the foremost living students of literature. What, for instance, is to be learned from such a fragmentary and gossip talk as that indulged in by H. W. Singer in the opening article on 'Englische Urtheile über die Dramen deutscher Klassiker'? What is there new or instructive in the superficial and pretentious discussion of H. Wölfflin on the 'Herzensergiessungen eines kunstliebenden Klosterbruders'? What is the scientific gain of such sweeping generalization, as those offered by K. Borinski in his 'Die Ueberführung des Sinnes über den Verschluss und ihr Verbot in der neueren Zeit'? Fortunately, however, there are several articles which stand out from among the rest as true additions to our knowledge, thus imparting to this volume something of a permanent value. Foremost among these seem to us E. Kühnemann's 'Herder's letzter Kampf gegen Kant,' a searching, though, perhaps, not quite impartial criticism of the 'Metakritik' and 'Kalligone'; W. Goethe's 'Die Jungfrau mit den goldenen Haaren,' a most successful attempt to analyse the legendary material of the 'Gaungu Hrólf's Saga'; and above all, G. Witkowski's 'Goethe und Falconet,' a paper which throws a most welcome light on Goethe's youthful essay, 'Nach Falconet und über Falconet,' the title of which thus far appeared all the more puzzling as Falconet's name is not even mentioned in the essay itself. Witkowski shows, conclusively, that Goethe's article was a variation, as it were, upon a theme struck in Falconet's 'Observations sur la statue de Marc-Aurèle (Amsterdam, 1771), a passage of which Goethe embodied verbatim, but without reference to its source, in his essay.